



U.S. Department of Justice

Federal Bureau of Investigation

Washington, D.C. 20535

October 22, 2008

MR. WILLIAM J. MAXWELL
DEPARTMENT OF ENGLISH
UNIVERSITY OF ILLINOIS AT URBANA-CHAMPAIGN
608 SOUTH WRIGHT STREET
URBANA, IL 61801

Subject: BLACK ARTS REPERTORY THEATER/SCHOOLS

FOIPA No. 1110008- 000

Dear Mr. Maxwell:

The enclosed documents were reviewed under the Freedom of Information/Privacy Acts (FOIPA), Title 5, United States Code, Section 552/552a. Deletions have been made to protect information which is exempt from disclosure, with the appropriate exemptions noted on the page next to the excision. In addition, a deleted page information sheet was inserted in the file to indicate where pages were withheld entirely. The exemptions used to withhold information are marked below and explained on the enclosed Form OPCA-16a:

Section 552

Section 552a

- | | | |
|--|---|---------------------------------|
| <input checked="" type="checkbox"/> (b)(1) | <input type="checkbox"/> (b)(7)(A) | <input type="checkbox"/> (d)(5) |
| <input checked="" type="checkbox"/> (b)(2) | <input type="checkbox"/> (b)(7)(B) | <input type="checkbox"/> (j)(2) |
| <input type="checkbox"/> (b)(3) _____ | <input checked="" type="checkbox"/> (b)(7)(C) | <input type="checkbox"/> (k)(1) |
| _____ | <input checked="" type="checkbox"/> (b)(7)(D) | <input type="checkbox"/> (k)(2) |
| _____ | <input checked="" type="checkbox"/> (b)(7)(E) | <input type="checkbox"/> (k)(3) |
| _____ | <input type="checkbox"/> (b)(7)(F) | <input type="checkbox"/> (k)(4) |
| <input type="checkbox"/> (b)(4) | <input type="checkbox"/> (b)(8) | <input type="checkbox"/> (k)(5) |
| <input type="checkbox"/> (b)(5) | <input type="checkbox"/> (b)(9) | <input type="checkbox"/> (k)(6) |
| <input checked="" type="checkbox"/> (b)(6) | | <input type="checkbox"/> (k)(7) |

141 page(s) were reviewed and 101 page(s) are being released.

☐ Document(s) were located which originated with, or contained information concerning other Government agency(ies) [OGA]. This information has been:

- ☐ referred to the OGA for review and direct response to you.
- ☐ referred to the OGA for consultation. The FBI will correspond with you regarding this information when the consultation is finished.

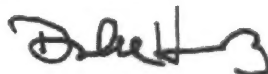
☒ You have the right to appeal any denials in this release. Appeals should be directed in writing to the Director, Office of Information and Privacy, U.S. Department of Justice, 1425 New York Ave., NW, Suite 11050, Washington, D.C. 20530-0001 within sixty days from the date of this letter. The envelope and the letter should be clearly marked "Freedom of Information Appeal" or "Information Appeal." Please cite the FOIPA number assigned to your request so that it may be easily identified.

☐ The enclosed material is from the main investigative file(s) in which the subject(s) of your request was the focus of the investigation. Our search located additional references, in files relating to other individuals, or matters, which may or may not be about your subject(s). Our experience has shown, when ident, references usually contain information similar to the information processed in the main file(s). Because of our significant backlog, we have given priority to processing only the main investigative file(s).

If you want the references, you must submit a separate request for them in writing, and they will be reviewed at a later date, as time and resources permit.

☒ See additional information which follows.

Sincerely yours,

A handwritten signature in black ink, appearing to read "D. Hardy", followed by a stylized flourish or number "3".

David M. Hardy
Section Chief
Record/Information
Dissemination Section
Records Management Division

Enclosure(s)

In response to your Freedom of Information Act request, enclosed is a processed copy of FBI Headquarters file 105-141216.

EXPLANATION OF EXEMPTIONS

SUBSECTIONS OF TITLE 5, UNITED STATES CODE, SECTION 552

- (b)(1) (A) specifically authorized under criteria established by an Executive order to be kept secret in the interest of national defense or foreign policy and (B) are in fact properly classified to such Executive order;
- (b)(2) related solely to the internal personnel rules and practices of an agency;
- (b)(3) specifically exempted from disclosure by statute (other than section 552b of this title), provided that such statute(A) requires that the matters be withheld from the public in such a manner as to leave no discretion on issue, or (B) establishes particular criteria for withholding or refers to particular types of matters to be withheld;
- (b)(4) trade secrets and commercial or financial information obtained from a person and privileged or confidential;
- (b)(5) inter-agency or intra-agency memorandums or letters which would not be available by law to a party other than an agency in litigation with the agency;
- (b)(6) personnel and medical files and similar files the disclosure of which would constitute a clearly unwarranted invasion of personal privacy;
- (b)(7) records or information compiled for law enforcement purposes, but only to the extent that the production of such law enforcement records or information (A) could be reasonably be expected to interfere with enforcement proceedings, (B) would deprive a person of a right to a fair trial or an impartial adjudication, (C) could be reasonably expected to constitute an unwarranted invasion of personal privacy, (D) could reasonably be expected to disclose the identity of confidential source, including a State, local, or foreign agency or authority or any private institution which furnished information on a confidential basis, and, in the case of record or information compiled by a criminal law enforcement authority in the course of a criminal investigation, or by an agency conducting a lawful national security intelligence investigation, information furnished by a confidential source, (E) would disclose techniques and procedures for law enforcement investigations or prosecutions, or would disclose guidelines for law enforcement investigations or prosecutions if such disclosure could reasonably be expected to risk circumvention of the law, or (F) could reasonably be expected to endanger the life or physical safety of any individual;
- (b)(8) contained in or related to examination, operating, or condition reports prepared by, on behalf of, or for the use of an agency responsible for the regulation or supervision of financial institutions; or
- (b)(9) geological and geophysical information and data, including maps, concerning wells.

SUBSECTIONS OF TITLE 5, UNITED STATES CODE, SECTION 552a

- (d)(5) information compiled in reasonable anticipation of a civil action proceeding;
- (j)(2) material reporting investigative efforts pertaining to the enforcement of criminal law including efforts to prevent, control, or reduce crime or apprehend criminals;
- (k)(1) information which is currently and properly classified pursuant to an Executive order in the interest of the national defense or foreign policy, for example, information involving intelligence sources or methods;
- (k)(2) investigatory material compiled for law enforcement purposes, other than criminal, which did not result in loss of a right, benefit or privilege under Federal programs, or which would identify a source who furnished information pursuant to a promise that his/her identity would be held in confidence;
- (k)(3) material maintained in connection with providing protective services to the President of the United States or any other individual pursuant to the authority of Title 18, United States Code, Section 3056;
- (k)(4) required by statute to be maintained and used solely as statistical records;
- (k)(5) investigatory material compiled solely for the purpose of determining suitability, eligibility, or qualifications for Federal civilian employment or for access to classified information, the disclosure of which would reveal the identity of the person who furnished information pursuant to a promise that his/her identity would be held in confidence;
- (k)(6) testing or examination material used to determine individual qualifications for appointment or promotion in Federal Government service the release of which would compromise the testing or examination process;
- (k)(7) material used to determine potential for promotion in the armed services, the disclosure of which would reveal the identity of the person who furnished the material pursuant to a promise that his/her identity would be held in confidence.

FEDERAL BUREAU OF INVESTIGATION
FOIPA
DELETED PAGE INFORMATION SHEET

Serial Description ~ COVER SHEET 11/11/1111

Total Deleted Page(s) ~ 40

Page 80 ~ b6, b7C
Page 95 ~ b6, b7C
Page 98 ~ b6, b7C
Page 99 ~ b6, b7C
Page 100 ~ b6, b7C
Page 101 ~ b6, b7C
Page 102 ~ b6, b7C
Page 103 ~ b6, b7C
Page 104 ~ b6, b7C
Page 105 ~ b6, b7C
Page 106 ~ b6, b7C
Page 107 ~ b6, b7C
Page 108 ~ b6, b7C
Page 109 ~ b6, b7C
Page 110 ~ b6, b7C
Page 111 ~ b6, b7C
Page 112 ~ b6, b7C
Page 113 ~ b6, b7C
Page 114 ~ b6, b7C
Page 115 ~ b6, b7C
Page 116 ~ b6, b7C
Page 117 ~ b6, b7C
Page 118 ~ b6, b7C
Page 119 ~ b6, b7C
Page 120 ~ b6, b7C
Page 121 ~ b6, b7C
Page 122 ~ b6, b7C
Page 123 ~ b6, b7C
Page 124 ~ b6, b7C
Page 125 ~ b6, b7C
Page 126 ~ b6, b7C
Page 127 ~ b6, b7C
Page 128 ~ b6, b7C
Page 129 ~ b6, b7C
Page 130 ~ b6, b7C
Page 131 ~ b6, b7C
Page 132 ~ b6, b7C
Page 137 ~ b6, b7C
Page 143 ~ b6, b7C
Page 144 ~ b6, b7C

XXXXXXXXXXXXXXXXXXXXXXXXXXXXX
X Deleted Page(s) X
X No Duplication Fee X
X for this Page X
XXXXXXXXXXXXXXXXXXXXXXXXXXXXX

SAC, New York

May 26, 1965

Director, FBI

1 -

b6
b7C

**BLACK ARTS REPERTORY
THEATRE SCHOOL
INTERNAL SECURITY - MISCELLANEOUS**

FDDOT-47-9-0
RPT-W05-9-74
FBI

Page two of the May 4, 1965, issue of "Challenge," the Progressive Labor Party (PLP) weekly newspaper, reports that the Black Arts Repertory Theatre School, 109 West 130 Street, New York City, was scheduled to open on April 30, 1965.

The article noted that a series of events had been planned for April 30, May 1 and May 2, 1965, to introduce the community to the school. The article stated that a panel to discuss the "Black Artist and Revolution" was scheduled for May 2, 1965, and that among the scheduled panelists was Selma Sparks. It is noted that Selma Sparks is the Feature Editor of "Challenge."

Further examination of this article indicates that a number of individuals who were scheduled to participate in the three-day opening ceremonies of the school have previously participated in civil rights demonstrations sponsored by the PLP or by PLP fronts.

New York will review its files and contact appropriate sources to determine the individuals or organizations responsible for the founding of this school. The Bureau is to be advised of the results of the file review and informant contacts. If it is determined that this school is a front organization of the PLP or any other subversive group, an appropriate recommendation should be submitted as to whether the activities of the school warrant investigation.

Bureau files contain no information identifiable with this school.

Tolson _____
Belmont _____
Mohr _____
DeLoach _____
Casper _____
Callahan _____
Conrad _____
Felt _____
Gale _____
Rosen _____
Sullivan _____
Tavel _____
Trotter _____
Tele. Room _____
Holmes _____
Gandy _____

RFB:ssh
(4)

ENCLOSURE

MAILED 8
MAY 25 1965
COMM-FBI

105-141216-1
MAY 26 1965

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 11-20-80 BY SP5 RJG/gg

put 5-30
date

RECEIVED
JUN 10 1963

WCE-1

WVA 66 JBR

RECEIVED
JUN 10 1963

1963

TO: [illegible]

FROM: [illegible]

RE: [illegible]

BACK

[illegible text]

[illegible text]

[illegible text]

[illegible text]

[illegible text]

[illegible text]

[illegible text]

Tolson _____
 Belmont _____
 Mohr _____
 DeLoach _____
 Casper _____
 Callahan _____
 Conrad _____
 Felt _____
 Gale _____
 Rosen _____
 Sullivan _____
 Tavel _____
 Trotter _____
 Tele Room _____
 Holmes _____
 Gandy _____

Black Arts School Set

On Friday, April 30, the Black Arts Repertory Theatre School was scheduled to open at 109 West 130 St. A series of events has been planned to introduce the community to the theatre school.

On Friday night at 8:30 there was to be a poetry reading at the Black Arts building by a group of black poets including: LeRoi Jones, Charles Patterson, Roland Snellings, Ishmael Reed, LeRoi Bibbs, Larry Neal, William Patterson, Ojijiko and others.

Saturday, May 1, at 1 p.m., a parade was to proceed from 109 W. 130 St. up Lenox Ave. to 125 St. over to 7 Ave. and back to the theatre. Leading the parade will be actors from LeRoi Jones' play, The Toilet, the Albert Ayler Quartet, the Sun Ra Myth Arkestra and Afro drummers and dancers.

That night at 8:30 a jazz concert, followed by a party, was scheduled at the theatre, a repeat of the March 28 Village Gate concert, New Black Music. It will include, among others, the Sun Ra-Myth Science Arkestra, Albert Ayler, Archie Shepp, Rashied Ali and The Dynatoners.

On Sunday at 4 p.m., actors from the Off Broadway production The Toilet were to perform. At 5 p.m., a panel was to discuss the Black Artist and Revolution. Panelists will include: LeRoi Jones, Sun Ra, Roland Snellings, Bob Hamilton, Selma Sparks, Bob Thompson, Steve Young, Harold Cruz and Cecil Taylor.

Everyone was invited to join the opening weekend activities.
 —Sparks

The Washington Post and Times Herald _____
 The Washington Daily News _____
 The Evening Star _____
 New York Herald Tribune _____
 New York Journal-American _____
 New York Daily News _____
 New York Post _____
 The New York Times _____
 The Baltimore Sun _____
 The Worker _____
 The New Leader _____
 The Wall Street Journal _____
 The National Observer _____
 People's World _____

Date May 4, 1965

CHALLENGE

Page 2

ALL INFORMATION CONTAINED
 HEREIN IS UNCLASSIFIED
 DATE 11-20-80 BY SP5 RJG/gag

105-141216-1

ENCLOSURE

Let to NY
 5/26/65
 RFB:ack

SAC, New York (100-155529)

1 -

9/13/65

Director, FBI (105-141216)

BLACK ARTS REPERTORY THEATRE
IS - MISC

Re New York FD-205 dated 9/1/65 captioned as above. Referenced FD-205 noted that a communication regarding the Black Arts Repertory Theater would be received at the Bureau by 9/24/65.

New York is instructed to insure that said communication reaches the Bureau by that date, as no further delay in this matter will be tolerated.

BPM:rth
(4)

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 3/22/00 BY SP-4BJJ/TCG

Tolson _____
Belmont _____
Mohr _____
DeLoach _____
Casper _____
Callahan _____
Conrad _____
Felt _____
Gale _____
Rosen _____
Sullivan _____
Tavel _____
Trotter _____
Tele. Room _____
Holmes _____
Gandy _____

MAILED 5
SEP 10 1965
COMM-FBI

REC-41
EX 105

105-141216-2

19 SEP 14 1965

SEP 20 1965

MAIL ROOM ☒ TELETYPE UNIT ☐

Federal Bureau of Investigation
Records Branch5-21, 1965

☐ Name Searching Unit - Room 6527
☐ Service Unit - Room 6524
☐ Forward to File Review
☐ Attention ☐
☒ Return to ☐ 811RB
 Supervisor Room Ext.

b6
b7C

Type of References Requested:

☐ Regular Request (Analytical Search)
☒ All References (Subversive & Nonsubversive)
☐ Subversive References Only
☐ Nonsubversive References Only
☐ Main _____ References Only

Type of Search Requested:

☐ Restricted to Locality of _____
☒ Exact Name Only (On the Nose)
☐ Buildup ☐ Variations

Subject ~~Black~~ Black Art. Repertory
 Birthdate & Place _____
 Address Theater School

Localities _____

R# _____ Date 5-21 Searcher Initials Em
 Prod. _____

FILE NUMBER

SERIAL

NR

ALL INFORMATION CONTAINED
 HEREIN IS UNCLASSIFIED
 DATE 3/22/00 BY SP-4 BJA/taq

LeRoi Jones' School Presents Black Photography Exhibit

The Black Arts School, founded by brilliant poet-playwright LeRoi Jones, announced this week a new photography exhibition by Afro-American photographers to preview Friday, August 20, at 8:00 p.m. and to run through September 20 at The Black Arts Repertory Theatre School, 109 West 130th Street, New York City.

The unique cultural institution, the only one of its kind in the Western Hemisphere, was established by its founder to gather, employ and train young Negroes interested in entering the professional theater as actors, writers, directors, designers, production managers, etc.



JONES

Its previous presentations included two plays by Jones.

The current exhibition was assembled by Leroy McClucas, noted photographer and film maker.

The exhibition will show the lives of Afro-Americans and their expression.

PHOTOGRAPHERS PARTICIPATING in the Black Arts exhibition will include: Albert Fennar, Danny Dawson, Cliff Chandler, Herbert Randell, Mario Astorga, Lou Draper, James Mitchell, Donald McFadden, Curt Clemons, Bill King, Jr., Ramon Gibson and James Hinton.

Tolson _____
Belmont _____
Mohr _____
DeLoach _____
Casper _____
Callahan _____
Conrad _____
Felt _____
Gale _____
Rosen _____
Sullivan _____
Tavel _____
Trotter _____
Tele Room _____
Holmes _____
Gandy _____

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 3/22/00 BY SP4 bja/hcy

The Washington Post and Times Herald _____
The Washington Daily News _____
The Evening Star _____
New York Herald Tribune _____
New York Journal-American _____
New York Daily News _____
New York Post _____
The New York Times _____
The Baltimore Sun _____
The Worker _____
The New Leader _____
The Wall Street Journal _____
The National Observer _____
People's World _____
Date 8-27-65
MUHAMMAD SPEAKS
Page 26

REC-23

NOT RECORDED
191 OCT 19 1965

File
105-141216
5-26
80 OCT 20 1965

OCT 18 1965

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 10/18/65 BY 60321

EXEMPTED FROM AUTOMATIC
DECLASSIFICATION
AUTHORITY DERIVED FROM:
FBI AUTOMATIC DECLASSIFICATION GUIDE
EXEMPTION CODE 25X(1)
DATE 06-24-2008

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED EXCEPT
WHERE SHOWN OTHERWISE

CONFIDENTIAL

FEDERAL BUREAU OF INVESTIGATION

CONFIDENTIAL

REPORTING OFFICE NEW YORK	OFFICE OF ORIGIN NEW YORK	DATE 9/24/65	INVESTIGATIVE PERIOD 6/2/65-9/21/65
TITLE OF CASE BLACK ARTS REPERTORY THEATRE SCHOOL		REPORT MADE BY [REDACTED]	TYPED BY bmp
		CHARACTER OF CASE IS - MISCELLANEOUS	

REFERENCE:

Bulet to NY, 5/26/65.

ADMINISTRATIVE:

One copy of this report is being furnished to DCS-I, DIO, OSI, and Secret Service due to their interests in minority group activities and, in particular, [REDACTED]

One copy of this report is also being furnished San Francisco for its information as investigation shows that the Black Arts Theatre is getting help from the Bay Area Friends of the Black Arts.

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
EXCEPT WHERE SHOWN
OTHERWISE

APPROPRIATE AGENCIES AND FIELD OFFICES
ADVISED BY ROUTING SLIP ON 11/29/80

11-26-80
CLASS. & EXT. BY SP5 RJG/gag
REASON-FCIM II, 1-2.4.2
DATE OF REVIEW 9-24-85

APPROVED [Signature]	SPECIAL AGENT IN CHARGE	DO NOT WRITE IN SPACES BELOW	
COPIES MADE: 5 - Bureau (RM) [Signature] 1 - DCS-I, First Army, NYC (RM) 1 - DIO, Third Naval District, NYC (RM) 1 - Second OSI District, USAF, NYC (RM) 1 - Secret Service, NY, NY (RM) 1 - San Francisco (Info) (RM) 2 - New York (100-155529)		105-141216-3 5 SEP 29 1965 REC-11 REC-610 SI-128	
Dissemination Record of Attached Report		Notations	
Agency	RAO-ISO, ONI, OSI, ACS	3-22-00	
Request Recd.	UCL 1 2 3 4 5 6 7 8 9 10 11 12	CLASSIFIED BY SP4 [Signature]	
Date Fwd.	10/18/65	DECLASSIFY ON: 25X [Signature]	
How Fwd.	OC A 1 R/S		
By	RDS [Signature]		

CONFIDENTIAL

REC'D
DOM INTELL DIV

OCT 1 5 40 PM '65

DECLASSIFY ON: ESK
CLASSIFIED BY: OCT 19 1965

DATE 2004

2 FEB 20 1992

44G-01

8EC-21

- MR. ADAMS (T)
- MR. BROWN (T)
- MR. GALT (T)
- MR. HARRIS (T)
- MR. JONES (T)
- MR. KANE (T)
- MR. LEE (T)
- MR. MANN (T)
- MR. NICHOLS (T)
- MR. ROSS (T)
- MR. TOLSON (T)
- MR. WATKINS (T)
- MR. WOOD (T)

Photo
CC TO: *Public & Economic Opportunity*
REQ. REC'D. *1-6-66*
JAN 12 1966
ANS.
BY: *Bug. 1. ncy*

FOR: *1965-1966* BY: *1965-1966* FROM: *1965-1966*
THIS IS A *BACK* FOR *1965-1966* TO *1965-1966* FROM *1965-1966*
FOR *1965-1966* TO *1965-1966* FROM *1965-1966*
FOR *1965-1966* TO *1965-1966* FROM *1965-1966*

FOR *1965-1966* TO *1965-1966* FROM *1965-1966*
FOR *1965-1966* TO *1965-1966* FROM *1965-1966*
FOR *1965-1966* TO *1965-1966* FROM *1965-1966*

FOR *1965-1966* TO *1965-1966* FROM *1965-1966*

FOR *1965-1966* TO *1965-1966* FROM *1965-1966*

FOR *1965-1966* TO *1965-1966* FROM *1965-1966*

FOR *1965-1966* TO *1965-1966* FROM *1965-1966*

ADD. DISSEMINATION
SEE REVERSE SIDE FOR

13 - INFORMATION

FOR *1965-1966* TO *1965-1966* FROM *1965-1966*

FOR *1965-1966* TO *1965-1966* FROM *1965-1966*

b6
b7C

FOR *1965-1966* TO *1965-1966* FROM *1965-1966*

FOR *1965-1966* TO *1965-1966* FROM *1965-1966*

FOR *1965-1966* TO *1965-1966* FROM *1965-1966*

FOR *1965-1966* TO *1965-1966* FROM *1965-1966*

~~CONFIDENTIAL~~

~~CONFIDENTIAL~~

NY 100-155529

ADMINISTRATIVE (Cont'd):

This report is classified "Confidential" as data furnished by NY T-1, NY T-2, NY T-3, NY T-5, NY T-6 u and NY T-7 could result in identification of these sources of continuing value and impair their future effectiveness thereof, and such impairment could have an adverse effect upon the national defense interests of the United States.

[redacted] and former [redacted] are the PLP informants who were contacted in June, 1965. (X) u

b2
b7D

The Louis M. Rabinowitz Foundation, Incorporated, is characterized by [redacted] [redacted] and [redacted] (X) u

b2
b7D

This case is being placed in closed status at the NYO as investigation at this time does not indicate that the Black Arts Theatre School is a PLP front or front of any other organization in NYC. In the event that information is received in the future that the Black Arts is a front organization, this case will be reopened for additional investigation.

INFORMANTS:

Identity of Source

NY T-1
[redacted]

File Number Where Located

157-1258-1B3(1)
[redacted]

b2
b7D

157-1258-1B4(7)
-1B4(10)
-1B4(9)
-1B4(6)

- B -
COVER PAGE

~~CONFIDENTIAL~~

~~CONFIDENTIAL~~

NY 100-155529

INFORMANTS (Cont'd):

Identity of Source

File Number Where Located

(C)

NY T-2

[REDACTED]

Used to characterize the FBCC.

NY T-3

[REDACTED]

157-1258-1B4(1)

122(14)

[REDACTED]

NY T-4

[REDACTED]

[REDACTED]

NY T-5

[REDACTED]

Used to characterize

[REDACTED]

NY T-6

[REDACTED]

Used to characterize

[REDACTED]

and

[REDACTED]

NY T-7

[REDACTED]

[REDACTED]

b1
b2
b7D

b2
b7D

b2
b6
b7C
b7D

b2
b6
b7C
b7D

b2
b6
b7C
b7D

- C* -
COVER PAGE

UNITED STATES DEPARTMENT OF JUSTICE
FEDERAL BUREAU OF INVESTIGATION
~~CONFIDENTIAL~~

- 1 - DCS-I, First Army, NYC (LM)
- 1 - DIO, Third Naval District, NYC (RM)
- 1 - Second OSI District, USAF, NYC (RM)
- 1 - Secret Service, NY, NY (LM)

Copy to:

b6
b7C

Report of:

[Redacted]
9/24/65

Office:

New York, New York

Date:

100-155529

Field Office File #:

Bureau File #:

BLACK ARTS REPERTORY THEATRE SCHOOL

Title:

INTERNAL SECURITY-MISCELLANEOUS

Character:

Synopsis The Black Arts Repertory Theatre School is located at 109 West 130th Street, NYC, and was originated in April, 1965, by [Redacted]. The Black Arts Theatre School is a center for black people for instructions in cultural programs and is a center for the exchange of ideas among black people in an effort to help them help themselves. Information received that the Black Arts Theatre School has received financial assistance from the Louis M. Rabinowitz Foundation, Incorporated, NYC. Courses offered in Black Arts Theatre School for summer, 1965, set forth. PLP sources contacted in June, 1965, and advised they had no knowledge that the Black Arts Theatre School was a PLP front.

b6
b7C

- C -

DECLASSIFIED BY SP-4 bya/Hog
ON 3/22/00~~CONFIDENTIAL~~

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
EXCEPT WHERE SHOWN
OTHERWISE

GROUP 1
Excluded from automatic
downgrading and
declassification.

11-26-80
CLASS. & EXT. BY SP-5 RJG/379
REASON-FCIM II, 1-2.4.2
DATE OF REVIEW 9-24-85

3

~~CONFIDENTIAL~~

NY 100-155529

DETAILS:

I. ORGANIZATION

A. Location

The Black Arts Repertory Theatre School is located at 109 West 130th Street, New York City.

NY T-1

May 3, 1965

Xu

B. Origin, Aims and Purposes

Source furnished a letter which set forth the purposes of the Black Arts Repertory Theatre School.

b6
b7C

This letter, address to "Dear Brothers and Sisters", sent out over the names of [redacted] and [redacted] reads as follows:

"This April in Harlem The Black Arts Repertory Theatre/School will open its doors to the people of the ghetto and to black people everywhere. It is our hope that we may build a continuing theatre against the background of a program of studies in the arts and culture of black people. The Black Arts will seek to instruct young black people in the dramatic arts and related subjects. Its overall cultural program includes courses in remedial education, music, dance, photography, writing, painting and history. As a repertory theatre The Black Arts will perform works that speak specifically to and of the lives of black people today. The Black Arts will not only portray but examine the experience of the black man in contemporary society.

"The Black Arts will also act as a bridge of communication between the contemporary artist and the black community at large. By securing black artists

~~CONFIDENTIAL~~

~~CONFIDENTIAL~~

NY 100-155529

as teachers, lecturers, staff members and performers, we hope to bring the artist and the community into direct contact with one another and provide a place for the exchange of ideas. The Black Arts will provide instruction in the cultural history of black people while providing practical instruction and experience in the arts. ✓

"The Black Arts will act as a center for the arts and culture and as a social organ in the community. Along with courses in and relating to the arts there will be established programs of remedial education to serve the community and an office of employment for both artists and students. For the permanent staff and visiting lecturers and performing artists we hope to be able to offer some small salary. This will depend on the expense of operating the school and the amount of money we can secure through donations and charging for plays, concerts, special lectures and panels, etc.

"Right now we are still in the planning and organization stages of the project. We are already receiving help from artists and interested people here in New York and from a group of brothers and sisters in California, who under the name of The Bay Area Friends of The Black Arts are working hard to raise money and support, and collect equipment for the theatre/school. We still need money and/or commitments from people who would be willing to help get this project together and keep it going. If you can offer us your aid and assistance or send us the names and addresses of other black people who you think would be interested in a program of this kind, we think that together we can give to our people the insight and help we as socially responsible people can give, and receive from them in return the encouragement and support we as artists need."

~~CONFIDENTIAL~~

NY 100-155529

b6
b7C

Source advised that as of August 15, 1962.

[redacted]
Chapter of the Fair Play for Cuba Committee
(FPCC).

[NY T-2
August 15, 1962] *Ku*

A characterization of the FPCC appears
in the Appendix hereto.

The May 4, 1965, issue of "Challenge", a newspaper
published by the Progressive Labor Party (PLP) in New York
City, page two, carried an article announcing that the
Black Arts Repertory Theatre School, 109 West 130th
Street, New York City, was scheduled to open on April 30,
1965.

The article noted that a series of events had
been planned for April 30 and May 1 and May 2, 1965, to
introduce the community to the school and a panel to
discuss "the black artist and revolution" was scheduled
for May 2, 1965. One of the panelists was listed as
[redacted]

b6
b7C

The August 24, 1965 issue of "Challenge"
lists [redacted] of
this publication.

b6
b7C

A characterization of the PLP appears
in the Appendix hereto.

Source furnished a booklet captioned "The
Black Arts Repertory Theatre School, 109 West 130th
Street, New York, New York", [redacted]
[redacted]

b6
b7C

~~CONFIDENTIAL~~

~~CONFIDENTIAL~~

NY 100-15529

This booklet set forth that the purposes of the Black Arts Repertory School were as follows:

"The Black Arts is a school for black artists: black magicians. It is also a center where the magic art of these black people can be seen. Music, dance, poetry, drama, the plastic arts are part of TBA's concern i.e. letting black people know what these are formally, so they may understand even more precisely the strength of their minds. This is not 'art for art's sake', this is art for the sake of world spirit, for the sake of restoring cultural understanding to the American black man, so that he may be better able to judge what's happening with the world, and so that he may discover how to take over his rightful place, master of the powers of darkness, powers that animate and give beauty to the world. As a repertory theatre, the Black Arts will project images of black power, to move, delight and instruct black people. The school will not only teach black arts but mathematics, reading and writing as remedial courses as well as subject courses in practical job training e.g. clerical skills and key punch and digital computer operations. There will also be a children's theatre, Saturday afternoons, where a new image of the world will be given to our youth, so that they may be better able to determine in the future how they want to live, despite the weakness and futility of their fathers"

NY T-3
June 21, 1965

Xu

II. FINANCES

b7D

~~CONFIDENTIAL~~

NY 100-155529

~~CONFIDENTIAL~~
Progressive Labor Party b6 b7C

Source advised that on April 18, 1965,
at the PLP National Convention, held in
New York City, [redacted]
[redacted]

[NY T-5
April 19, 1965] *Xu*

Source furnished a leaflet issued by the
Black Arts Repertory Theatre School, 109 West 130th
Street, New York City, which set forth the following
dates and activities at the school:

*Full
Schedule
given*

May 21	Albert Ayler Quartet
May 22	Albert Ayler Quartet
May 23 5 p.m.	"The Black Man as a Revolutionary", panel discussion.
May 24 8:30 p.m.	[redacted] poetry reading.
May 28 8:30 p.m.	[redacted] Marian Brown Quartet
May 29 8:30 p.m.	[redacted] Marian Brown Quartet
May 30 3:00 p.m. to 8:00 p.m.	Group show, "Black Painter"
May 30 8:30 p.m.	"Black Directions", panel discussion.
May 31 8:30 p.m.	[redacted] poetry reading.

b6
b7C

~~CONFIDENTIAL~~

NY 100-155529

The leaflet also announced that on Monday evenings there would be poetry readings at the school and on Friday and Saturday evenings musicals would be held, admission \$.99.

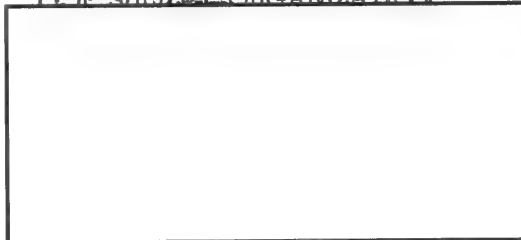
Source furnished a leaflet which set forth that the Black Arts Summer School would hold registration June 1, 1965, for classes that were to begin on June 14, 1965. Registration fee was listed as \$2.00 and tuition \$1.50 per class, \$4.00 per week for classes meeting four or more times a week and \$.75 per class for children.

The classes offered are as follows:

Acting
Business Machines
Clerical Job Training
Cultural Philosophy
Dance
Cinema
Music
Painting
Playwriting
Poetry
Political Science
Psychology of Migration
Remedial Reading and Mathematics
Social History of the West

This leaflet also listed a "partial listing of faculty" which was given as follows:

(OF SUBJECT ORGANIZATION)



b6
b7C

NY

NY 100-155529

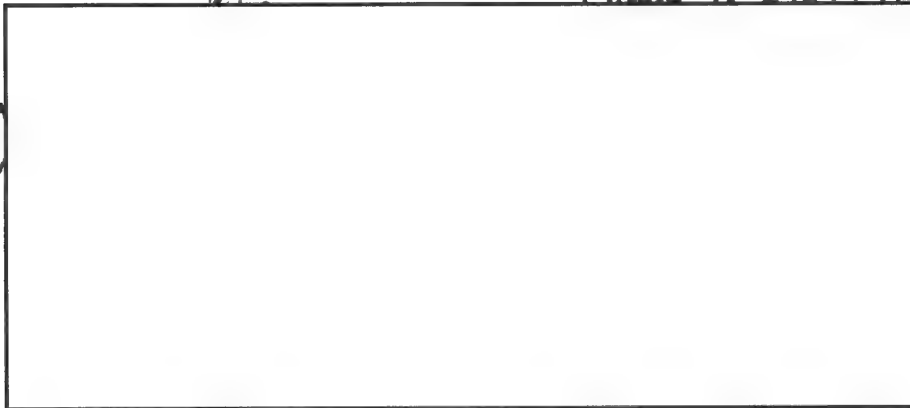
Faculty of Subject ORGANIZATION

b6
b7C



NY T-1
June 4, 1965

Xu



b6
b7C

Source furnished a leaflet issued by the Black Arts Repertory Theatre School, 109 West 130th Street, New York City, which announced that the school would present "Black Painting Direction" on Sunday, May 30, 1965, 3:00 p.m. to 8:00 p.m., with a panel discussion on black painting and directions.

Source furnished a leaflet captioned "From Outer Space" which announced that the Black Arts Theatre would present "Music of the Spheres, Travel the Space Waves to Mars, Venus and Beyond with Sumra and His Myth-Science Orchestra" at 109 West 130th Street, New York City, at 8:30 p.m., admission \$.99.

On May 30, 1965, a panel discussion was held at the Black Arts Theatre. This panel discussion was attended by about fifty people. [redacted] was present but did not participate. The panel was composed of artists who discussed Negro art.

b6
b7C

NY T-1
June 4, 1965,
June 5, 1965

Xu

NY 100-155529

b6
b7C

Source advised that on June 11, 1965, a television group, the National Education Association, from Channel 13 in New York City, came to the Black Arts Repertory Theatre School, 109 West 130th Street, New York City, to film a program. [redacted] was present and asked the television director if he had a black cameraman. When it was determined that the crew did not have a Negro cameraman, [redacted] ordered the television crew to take down their equipment and leave. (X)u

[NY T-.3
June 16, 1965] (X)u

On June 18, 1965, [redacted] discussed the summer program of the Black Arts Repertory Theatre School. [redacted] stated he planned to have over 100 public school students enrolled at the Black Arts during July and August and all of the instructors would be black teachers. (X)u

b6
b7C

[NY T-1
June 23, 1965] (X)u

Source furnished a printed circular which set forth that the Black Arts Repertory Theatre School, 109 West 130th Street, New York City, "an independent non-profit organization, by, for and about black people", was offering an eight weeks summer session beginning June 14, 1965. Courses would be offered on the following subjects:

- Art
- Acting
- Dance
- Film Making and Photography
- History
- Music
- Special Black Arts Course - Playwriting and Poetry Writing
- Remedial Education and Skills

NY 100-155529

President Fair Play for Cuba Committee

SUBJECT ORGANIZATION

Ed Springs
The circular set forth that the Black Arts,
a school for the Harlem community,

b6
b7C

NY T-3
June 21, 1965

On June 24, 1962, [redacted]
was interviewed by Special Agents of the
FBI and advised that he was formerly a
member of the Socialist Worker Party (SWP)
but quit that organization and had no
intention of going back with the SWP.

b6
b7C

The SWP has been designated pursuant
to Executive Order 10450.

A source identified [redacted]
as a member of the New York Local SWP as
of April 5, 1962.

NY T-6
April 5, 1962

A characterization of the New York Local
SWP appears in the Appendix hereto.

b6
b7C

Source advised that [redacted]
a former member of the New York Local SWP, Socialist Worker Party
left the SWP and reportedly joined the PLP
in Harlem.

NY T-6
March 23, 1965

~~CONFIDENTIAL~~

NY 100-155529

On the evening of August 16, 1965, the Black Arts Repertory Theatre gave an outdoor show on the northeast corner of 125th Street and Seventh Avenue, New York City. This show was mostly entertainment with a few poetry readings, one of which was given by [redacted] b6 b7C

This show ended at approximately 11:00 p.m.

[NY T-7
August 18, 1965] *fu*

On August 16, 1965, the group from the Black Arts Repertory Theatre held its first outdoor show at 125th Street and Seventh Avenue, New York City. This group [redacted] and the theatre group uses a portable stage. The show started with a large jazz band and then different people read poetry. The show was held from 7:30 p.m. to approximately 10:45 p.m., and was one of a series of shows to be presented by the Black Arts during the next ten weeks. b6 b7C

[NY T-1
August 26, 1965] *fu*

IV. MISCELLANEOUS

Sources, who have furnished reliable information in the past and who are familiar with certain PLP personalities and activities in the New York City area, were contacted in June, 1965, and advised they have no knowledge of any connection between the PLP and the Black Arts Repertory Theatre School.

1.

APPENDIX

FAIR PLAY FOR CUBA COMMITTEE

The April 6, 1960, edition of "The New York Times" newspaper contained a full-page advertisement captioned "What Is Really Happening In Cuba," placed by the Fair Play for Cuba Committee (FPCC). This advertisement announced the formation of the FPCC in New York City and declared the FPCC intended to promulgate "the truth about revolutionary Cuba" to neutralize the distorted American press.

"The New York Times" edition of January 11, 1961, reported that at a hearing conducted before the United States Senate Internal Security Subcommittee on January 10, 1961, [redacted] identified himself and [redacted]. He also testified he and [redacted] obtained funds from the Cuban Government which were applied toward the cost of the aforementioned advertisement.

b6
b7C

On May 16, 1963, a source advised that during the first two years of the FPCC's existence there was a struggle between Communist Party (CP) and Socialist Workers Party (SWP) elements to exert their power within the FPCC and thereby influence FPCC policy. This source added that during the past year there had been a successful effort by FPCC leadership to minimize the role of these and other organizations in the FPCC so that their influence as of May, 1963, was negligible.

The SWP has been designated pursuant to Executive Order 10450.

On May 20, 1963, a second source advised that [redacted] was then formulating FPCC policy and had indicated that he had no intention of permitting FPCC policy to be determined by any other organization. This source stated that [redacted] believed that the FPCC should advocate resumption of diplomatic relations between Cuba and the United States and should support the right of Cubans to manage their revolution without interference from other nations. [redacted] did not advocate supporting the Cuban revolution per se.

b6
b7C

2.

APPENDIX

FAIR PLAY FOR CUBA COMMITTEE

The November 23, 1963, edition of "The New York Times" reported that Senator THOMAS J. DODD of Connecticut had called FPCC "the chief public relations instrument of the CASTRO network in the United States." It is to be noted that Senator DODD was a member of the Senate Internal Security Subcommittee which twice conducted hearings on the FPCC.

The December 27, 1963, edition of "The New York World Telegram and Sun" newspaper stated that the pro-CASTRO FPCC was seeking to go out of business and that its prime activity during its lifetime had been sponsorship of pro-CASTRO street rallies and mass picket lines, and the direction of an active propaganda mill highlighting illegal travel-to-Cuba campaigns. Its comparatively brief span of life was attributed to mounting anti-CASTRO American public opinion, the 1962 Congressional hearings which disclosed FPCC financing by CASTRO's United Nations Delegation, and ultimately, the bad publicity which the FPCC received from disclosure of activities on its behalf by suspected presidential assassin, LEE H. OSWALD.

On February 6, 1964, the previously mentioned second source advised that [redacted] had recently remarked that the FPCC was dead and that there were no plans to organize another similar organization.

b6
b7C

On April 13, 1964, a third source advised that there had not been any FPCC activity in many months and that the FPCC had been dissolved.

~~CONFIDENTIAL~~

NY 100-155529

1.

APPENDIX

LOUIS M. RABINOWITZ FOUNDATION, INCORPORATED

Records of the Secretary of State, Corporation Department, State of Delaware, as made available on March 30, 1961, show that a certificate of incorporation was filed on August 24, 1944, for the Louis M. Rabinowitz Foundation and the nature of the business was - to undertake, promote, develop and carry on religious, charitable, scientific, literary and/or educational work. [redacted]

b6
b7C

A source advised on May 18, 1965, that [redacted] the foundation and the address of the foundation is 30 East 42nd Street, New York 17, New York.

b6
b7C

In early 1962, a second source advised that GUS HALL, General Secretary of the Communist Party, United States of America (CPUSA), and others in the CPUSA's leadership complained about [redacted] because of information indicating that he had been donating to and was listening to the "left faction" which included a number of people who were expelled from the CPUSA.

b6
b7C

On April 2, 1965, a third source advised that the foundation forwarded \$6,000.00 to HERBERT APTHEKER to further the work of APTHEKER in preparing a bibliography of the public writings of W.E.B. DU BOIS.

A fourth source advised that HERBERT APTHEKER was elected to the National Committee of the CPUSA at the 17th National Convention of the CPUSA held in December, 1959.

It is publicly known that W.E.B. DU BOIS died on August 28, 1963. At that time he had been residing in Ghana, having become a citizen of that country. He was a guest of President KWAME NKRUMAH and he had become director of the Encyclopedia Africana which was sponsored by the government of Ghana. In the fall of 1961, at the age of ninety-three he joined the CP.

1.

APPENDIX

PROGRESSIVE LABOR PARTY (PLP)
PROGRESSIVE LABOR MOVEMENT (PLM)

A source advised on April 20, 1965, that the PLP, formerly known as the PLM, held its first national convention April 15-18, 1965, at New York City, to organize the PLM into a PLP. The PLP will have as its ultimate objective the establishment of a militant working class movement based on Marxism-Leninism.

b6
b7C

"The New York Times," City Edition, Tuesday, April 20, 1965, page 27, reported that a new party of "revolutionary socialism" was formally founded on April 18, 1965, under the name of the PLP. The PLP was described as an outgrowth of the PLM. Its officers were identified as [redacted] New York, [redacted]

[redacted] A 20-member National Committee was elected to direct the party until the next convention.

According to the article, "The Progressive Labor Movement was founded in 1962 [redacted] after they were expelled from the Communist party of the United States for assertedly following the Chinese Communist line."

The PLP publishes the "Marxist-Leninist Quarterly," a theoretical magazine; "Progressive Labor," a monthly magazine; "Challenge," a New York City newspaper; and "Spark," a west coast newspaper..

The June 1, 1965, issue of "Challenge," page 6, states that, "this paper is dedicated to fight for a new way of life- where the working men and women own and control their homes, factories, the police, courts, and the entire government on every level."

The source advised that the PLP utilizes the address of General Post Office Box 808, Brooklyn 1, New York, but also utilizes an office in Room 622, 132 Nassau Street, New York City, where PLP publications are prepared.

~~CONFIDENTIAL~~

NY- 100 - 155529

APPENDIX

1.

SOCIALIST WORKERS PARTY-NEW YORK LOCAL

A source stated on August 25, 1960, that the Socialist Workers Party (SWP) New York Local (NYL) was founded in 1938 in New York City.

A second source stated on April 16, 1965, that the NYL was affiliated with and followed the aims and purposes of the National SWP.

The SWP has been designated pursuant to Executive Order 10450.

17*

~~CONFIDENTIAL~~



UNITED STATES DEPARTMENT OF JUSTICE
FEDERAL BUREAU OF INVESTIGATION

~~CONFIDENTIAL~~

In Reply, Please Refer to
File No.

New York, New York
September 24, 1965

Title: Black Arts Repertory
Theatre School

Character: Internal Security-Miscellaneous

Reference: is made to report of Special
Agent dated and captioned as above, at
New York.

b6
b7c

All sources (except any listed below) whose identities are concealed in referenced communication have furnished reliable information in the past.

This document contains neither recommendations nor conclusions of the FBI. It is the property of the FBI and is loaned to your agency; it and its contents are not to be distributed outside your agency.

~~CONFIDENTIAL~~

UNITED STATES GOVERNMENT

Memorandum

TO : Mr. Mohr

DATE: 9-29-65

FROM : C. D. DeLoach

SUBJECT: BLACK ARTS REPERTORY THEATER

BLACK ARTS REPERTORY THEATRE SCHOOL

Tolson ☒
Belmont ☒
Mohr ☒
DeLoach ☒
Casper ☒
Callahan ☒
Conrad ☒
Felt ☒
Gale ☒
Rosen ☒
Sullivan ☒
Tavel ☒
Trotter ☒
Tele. Room ☒
Holmes ☒

b6
b7C



Late on September 28, 1965, I received a call from Chuck Stone, Administrative Assistant to Congressman Adam Clayton Powell (D.-New York). Stone stated he has some information regarding captioned organization as well as some other Negro groups in the Harlem section of New York which he felt we should look into. I had SA [redacted] call on Stone on 9-29-65.

b6
b7C

Stone furnished [redacted] the following information:



Black Arts Repertory Theater which is known in Harlem merely as "Black Arts" [redacted] who is very bitterly antiwhite. [redacted] however, appears to be [redacted] - a captive of black nationalist groups and the communists. Among those involved in Black Arts is [redacted] William Patterson who headed the Communist Party, USA, and some individuals connected with the Revolutionary Action Movement (RAM), the group involved in the plot to dynamite various national shrines.

b6
b7C

On Wednesday, September 22, 1965, Black Arts staged a picket demonstration in front of Haryou-Act, Inc., 2092 Seventh Avenue, New York City. Haryou-Act is the local organization in Harlem directing the anti-poverty program there. Black Arts has been funded by Haryou-Act during its summer program but now is being dropped from the program.

[redacted] had allowed Black Arts participation in the summer project in the interest of "summer peace," which was successful in that there were no riots in Harlem during the summer. Haryou-Act also used some black nationalist individuals in helping to organize its summer program and in encouraging participation.

Black Arts is greatly upset over its being dropped from the anti-poverty program, for its participation had meant a "considerable sum of money." On September 26, 1965, [redacted] and [redacted] called on Congressman Powell at the Abyssinian Baptist Church following morning worship services. Patterson and Powell went on to one of the fire escapes for a private discussion and the Congressman

1 - Mr. Belmont
1 - Mr. DeLoach

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 3/22/00 BY [redacted]

1 - Mr. Sullivan
1 - M. A. Jones

b6
b7C

DWB:mmm

(8) OCT 13 1965

Continued...

CRIME RESEARCH

C. D. DeLoach to Mohr Memo
RE: BLACK ARTS REPERTORY THEATER

b6
b7C

later told Stone that [] had threatened him. The Congressman told Stone that [] had commented that Powell has done a great deal for Harlem but has not done enough; that Powell should get rid of all the "old men" around him. [] allegedly declared "we" are prepared to take matters in our own hands and use our own methods and even "expose you (Powell) if necessary." Stone said this was the extent of the threat.

N.Y. Stone also advised there is an organization in Harlem which calls itself the Five Percenters. He said actually the membership is nothing more than Negro hoodlums. They claim that 85 percent of the Negroes are not "worth a damn"; that the other 10 percent are the alleged leaders who are inept and nothing more than "Uncle Toms." The "Five Percenters" advocate eliminating the 10 percent who are leaders so that they (the five percent) can take over leading the remaining Negroes "out of the woods." Stone said he understands some of the "Five Percenters" recently have been arrested by the New York City police. He said he feels there is a connection among the "Five Percenters," RAM, and Black Arts.

Stone was advised that we are aware of Black Arts and he was thanked for the information.

We have a current investigation on Black Arts Repertory Theater, Bufile 105-141216.

RECOMMENDATION:

That this memorandum be referred to the Domestic Intelligence Division.

JPW P ✓

OFFICERS

Mr. Tolson
Mr. DeLoach
Mr. Mohr

*Executives' Club
of Louisiana, Inc.*

201 CAMP STREET
525-2222

b6
b7C

New Orleans 12, La.

December 15, 1965

The Director
Federal Bureau of Investigation
506 Old Post Office Building
Washington, D. C. 20535

Dear Sir:

Enclosed is a copy of a Resolution passed at the regular membership meeting of the Executives' Club of Louisiana, Inc., held on December 9, 1965, which is self-explanatory.

Your consideration is earnestly solicited.

Sincerely yours,

Executives' Club of Louisiana, Inc.

b6
b7C

encl.

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 3/22/00 BY SP-16/tyg

REC- 57

105-141216-6

EX-113

DEC 20 1965

2 ENCLOSURE

CORRESPONDENCE

5 DIRECTOR

RECEIVED-DIRECTOR
F. B. I.

DEC 20 6 23 PM '65
REC'D DE LOACH
F B I

DEC 20 4 55 PM '65

MR. JONES
DEC 20 7 23 PM '65
RECEIVED
F B I

BAMS

At the meeting this Thursday, December 9th, of the
Executives Club, the following resolution will be
presented:

WHEREAS an article released by the Associated Press appeared in the New Orleans States-
Item on November 30, 1965 and

WHEREAS said article announced the recent formation of the "Black Arts Repertory Theater-
School", and

WHEREAS said organization is reputed to teach anti-white hatred, the separation of blacks
and whites by force, and establishment by force of Harlem as a sovereign black nation,
and

WHEREAS SAID SCHOOL IS PARTLY SUPPORTED BY FEDERAL FUNDS, and

WHEREAS the Executives Club of Louisiana is made up of loyal, patriotic American citizens
and taxpayers, many of whom are Veterans of the United States Armed Forces and outstanding
leaders in their community, state and nation, and

WHEREAS the Executives Club has been previously deeply concerned with riots and the spread
of hatred between black and white, which have taken place in Los Angeles and Harlem,

NOW THEREFORE the Executives Club of Louisiana does hereby resolve to urge the "Full and
Complete investigation of the 'Black Arts Repertory Theater - School' and its use of
Federal Funds by the proper committees of the Congress of the United States, and the
Federal Bureau of Investigation",

AND BE IT FURTHER RESOLVED to this end that a copy of this resolution be sent to the
President of the United States, the Louisiana Congressional Delegation, and the Director
of the Federal Bureau of Investigation, urging the full investigation and elimination
and withholding of Federal Funds from such Un-American organizations and groups as the
"Black Arts Repertory Theater - School".

This resolution being unanimously adopted at a duly constituted meeting of the Executives
Club of Louisiana, this 9th day of December, 1965, at the Roosevelt Hotel, New Orleans,
Louisiana.

ENCLOSURE

105-141216-6

BAMS

Negro Poet Whips Up Hate In Harlem 'Black Arts' Body

By HOLLIE WEST

NEW YORK (AP)—Each night in a makeshift Harlem theater a group of young Negroes give vent to their hatred of white people.

They act out dreams of a day when the Negro will stand apart from the white world, and Harlem will be an independent nation.

Their leader is the bitterly antiwhite poet-playwright, LeRoi Jones. He founded the seven-months-old Black Arts Repertory Theater-School, partly supported by federal funds.

"I don't see anything wrong with hating white people," says the 31-year-old Jones. "Harlem must be taken from the beast and gain its sovereignty as a black nation."

Jones rejects integration as a solution for the American race problem. He advocates force to bring about outright separation of black and white.

"THE FORCE WE want," he once wrote, "is of 20 million spooks (Negroes) storming America with furious cries and unstoppable weapons. We want actual explosions and actual brutality."

Jones has had three successful off-Broadway plays, and is the author of a newly published novel, a book of poetry and a book on jazz.

One play he has written for the Black Arts group is called "Jello" and is a murderous travesty on the old Jack Benny radio program.

THE PLAY'S HERO is Rochester, Benny's gravel-voiced chauffeur. Rochester winds up killing all the whites in the cast, Benny included.

Last April Jones left his cold-water Greenwich Village flat, his Jewish wife and their two children, and with several other Negro artists moved "to Harlem with our people."

They founded the theater to provide a platform for the artists and, in Jones' words, "to reeducate the nearly half a million Harlem Negroes to find new pride in their color."

A THREE-STORY tenement in

the center of Harlem was converted to their purposes. Classes were set up in such subjects as the cultural history and political philosophy of the black man in America, playwriting, painting, dance and sculpture.

Remedial reading and math courses were taught to about 80 children between the ages of 7 and 13. Jones said they were also instructed in "hard-core nationalism."

All the productions seethe with rage against "whitey," an all-inclusive term for whites, who usually are portrayed as homosexuals.

The project's pace stepped up after \$40,000 in federal antipov-erty funds was made available.

ENCLOSURE

105-141216-6

BAA

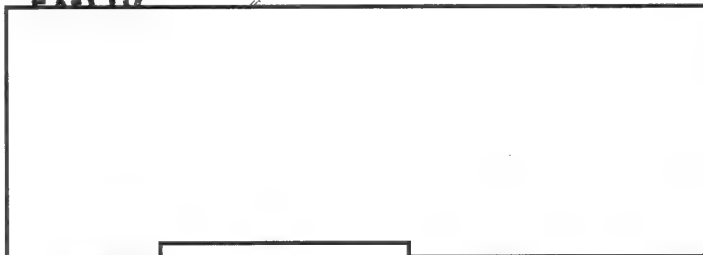
b6
b7C

December 22, 1965

REC-57

105-141216-6

EX-113



Dear [Redacted]

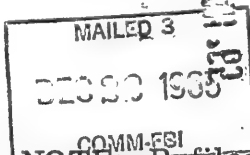


I have received your letter of December 15th, with enclosures, and the interest which prompted your communication is appreciated.

As the use of Federal funds to support the group you mentioned is not within our jurisdiction but is of interest to another Government agency, I am referring a copy of your letter, with enclosures, to the Director, Office of Economic Opportunity, 1200 19th Street, N. W., Washington, D. C., for any assistance he may be able to render.

Sincerely yours,

J. Edgar Hoover



NOTE: Bufiles contain no record of correspondent. During 1955, the Bureau furnished a speaker at a meeting of the Executives' Club of Louisiana, Inc. A copy of the incoming is being sent by form referral to the Office of Economic Opportunity and a copy is also being disseminated the the Assistant Attorney General, Civil Rights Division.

Tolson _____
DeLoach _____
Mohr _____
Casper _____
Callahan _____
Conrad _____
Felt _____
Gale _____
Rosen _____
Sullivan _____
Tavel _____
Trotter _____
Wick _____
Tele. Room _____
Holmes _____
Gandy _____

JRP:jdm
(3)

File 105-141216-6
105-141216-6

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 3/22/00 BY SP4 BJA/KG

JAN 6 1966

MAIL ROOM ☐ TELETYPE UNIT ☐

1 -

SAC, New York (100-155529)

12/23/65

Director, FBI (105-141216)

BLACK ARTS REPERTORY THEATRE SCHOOL
IS - MISC

A Reference New York report of Special Agent
 dated 9/24/65.

Captioned organization has received considerable publicity concerning Federal funds being given to them in connection with their program. You are requested to review your files and contact appropriate sources and, thereafter, submit your recommendation as to whether further investigation of captioned organization is deemed warranted.

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 3/22/00 BY SP4 bjt/tyg

RFB:rth *rth*
(4)

de

REC- 105

105-141216-5

MAILED 2
DEC 22 1965
COMM-FBI

5 DEC 23 1965

Tolson _____
DeLoach _____
Mohr _____
Casper _____
Callahan _____
Conrad _____
Felt _____
Gale _____
Rosen _____
Sullivan _____
Tavel _____
Trotter _____
Wick _____
Tele. Room _____
Holmes _____
Gandy _____

132

50 DEC 28 1965

2B/14

MAIL ROOM ☒ TELETYPE UNIT ☐

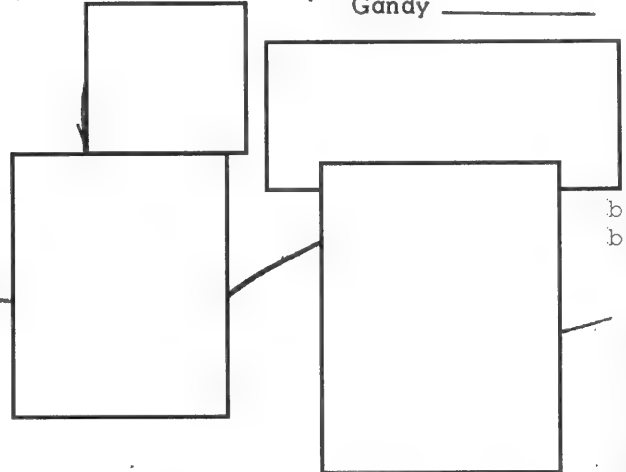
*SP Bates advised
re no up to date by
request of above at
0407 approved
any line report 9/22/65
V. Lee do not
Jules*

40

Tolson ☒
 DeLoach ☒
 Mohr ☐
 Casper ☐
 Callahan ☐
 Conrad ☐
 Felt ☐
 Gale ☐
 Rosen ☒
 Sullivan ☒
 Tavel ☐
 Trotter ☐
 Wick ☐
 Tele. Room ☐
 Holmes ☐
 Gandy ☐

*610
51*

BLACK ARTS REPERTORY THEATER



b6
b7C

ORIGINAL FILED IN 100-45301-A

UPI-72

(POVERTY WAR)

COLUMBIA, S.C.--REP. ALBERT WATSON, R-S.C., THURSDAY DEMANDED THAT ANTI-POVERTY FUNDS BE CUT OFF FROM A HARLEM NEGRO REPERTORY THEATER-SCHOOL HE CLAIMED ENCOURAGES HATRED OF THE WHITE RACE.

WATSON SAID THE OFFICE OF ECONOMIC OPPORTUNITY HAD GRANTED \$40,000 TO THE BLACK ARTS REPERTORY THEATER-SCHOOL OPERATED BY LEROI JONES.

"ITS SELF-STYLED LEADER HAS ADMITTED, IN FACT EVEN BRAGGED, THAT HE HATES MEMBERS OF THE WHITE RACE AND IS PREACHING HIS HATE TO ACTORS AND STUDENTS AT HIS THEATER-SCHOOL."

WATSON SAID THE THEATER'S PLAYS ARE "DISGUSTING DISPLAYS OF THIS TWISTED, UNRATIONAL HATE" AND THAT JONES "IS APPARENTLY TRYING TO FORM A CULT BASED ON VEHEMENT HATRED OF NEGROES FOR WHITES."

WATSON SAID JONES ALSO CALLS FOR BRUTALITY AND REBELLION. HE URGED THAT FUNDS BE CUT OFF FROM THE GROUP AND THAT THE PRESENT ALLOCATION BE REVOKED.

12/10--GE1147A

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 3/22/00 BY [signature]

*File c c m
105-141216
5-ffh*

105-141216-A

NOT RECORDED
184 DEC 23 1965

53 DEC 27 1965

100-425307

WASHINGTON CAPITAL NEWS SERVICE

rs

COPY

From: **GENERAL FEATURES CORPORATION**
250 PARK AVENUE, NEW YORK 17, NEW YORK

FOR RELEASE: SATURDAY OR SUNDAY, DECEMBER 4 OR 5, 1965

b6
b7C

Mr. Tolson
Mr. DeLoach
Mr. Mohr
Mr. Casper
Mr. Callahan
Mr. Conrad
Mr. Felt
Mr. Gale
Mr. Rosen
Mr. Sullivan
Mr. Tavel
Mr. Trotter
Mr. Wick
Tele. Room
Miss Holmes
Miss Gandy

BLACK ARTS REPERTORY THEATER

Paul Harvey News

YOUR MONEY PROPAGANDIZING FOR A DIS-UNITED STATES

Wouldn't that rot your socks!

Did you read about that Harlem theatre that's urging
white violence? Are you financing it!

A makeshift theatre in New York's Harlem where a group of young
Negroes are venting their hatred of whites. They act out dreams of a
Dis-united States of America.

The performances portray "what life will be like" when the
blacks are a sovereign nation.

b6
b7C

[redacted] this Black Arts Repertory Theatre. [redacted]
says they prefer to be called "Blacks" or "Spooks," since the word
"Negro" is a white man's invention.)

[redacted] advocates "force": "Twenty million spooks storming America
with furious cries and unstoppable weapons ... explosions ... actual
brutality...."

801-22

REC 30

105-141216-A

And this kind of diet being fed to nightly audiences in New York
is subsidized by your taxes; is paid for by \$40,000 in Federal Anti-
Poverty Funds!

b6
b7C

In the three-story tenement in the center of Harlem, [redacted] and
his "faculty" also conduct classes for some 80 youngsters, seven to
thirteen years of age, including instruction in "hard core nation-
alism."

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 12/23/01 BY SP-10/STG

12/23/01
12/23/01

JAN 6 1966

[redacted] of AP attended enough of the theatre's performances to report that they "seethe with rage against 'whitey!'"

The group, after the Government subsidy came through, promptly recruited some four hundred students, expanded to include outdoor presentations this past summer -- attracting thousands to their thrice-weekly performances.

Even though reporter West threw a national spotlight on this hate outfit last month, there has been no effort -- so far as I know -- to suspend the "Federal aid."

(MORE)

File 14/216
102-548

"Horse" to a white man's intention.)

some from books to be called "Blacks" or "Whites", since the man

was a member of the Black Arts Movement, which is a

Black Arts Movement.

The Black Arts Movement is a movement which is a

Black Arts Movement.

Black Arts Movement is a movement which is a

A movement which is a movement which is a

Black Arts Movement is a movement which is a

Black Arts Movement is a movement which is a

Black Arts Movement is a movement which is a

Black Arts Movement is a movement which is a

Black Arts Movement is a movement which is a

Black Arts Movement is a movement which is a

Black Arts Movement is a movement which is a

FROM: GENERAL FEATURES CORPORATION, 250 PARK AVENUE, NEW YORK 17,N.Y.

PAUL HARVEY NEWS CONTINUED PAGE #2 FOR RELEASE: SAT. OR SUN. 12-4/5-65

You and I find it difficult to imagine that the Constitutional guarantees of "freedom of speech and assembly" were ever meant to shelter such vicious propaganda as this:

One of [] plays is called, "Jello." It is a takeoff on the old Jack Benny radio program. Yet in the [] version, "Black" Rochester ends up killing all the whites in the cast, including Benny.

b6
b7C

[] said it: "A civilization is not destroyed by barbarian invasion from without; it is destroyed by barbarian multiplication within."

The defenders of the defectives in our midst insist, "What a magnanimous land to allow such freedom of expression."

Yet as surely as Justice Holmes defined the limits of free speech when he said, "No man is free to shout fire in a crowded theatre," is there not a parallel in the potential public menace of inflammatory propaganda?

And if what is going on these nights in Harlem is not "inciting to riot," under the legal definition, at least, to advocate insurrection, is surely sedition.

Former Supreme Court Justice Whittaker says, "We are now tolerating lawlessness when it is carried on in the name of 'Civil Rights.'"

Not only tolerating it, Mr. Justice -- we are sponsoring it!

(T-M, WRR Gen.Fea.Corp.)

PICKETS ASK:

'IS HARYOU AN ACT?'

By Bill Epton

The Black Arts Repertory Theatre took to the streets Wed., Sept. 22nd, picketing Haryou-Act. Various groups have been threatening to demonstrate all summer, but were side-tracked by vast sums of money being paid out by Haryou. Ever since Haryou began there have been a number of "sit-ins" by the youth because they were not being paid what had been promised, or were paid two to three days late.)

The Black Arts picket line was provoked by the government's cutting off its funds. In July the Black Arts, led by LeRoi Jones, negotiated a contract with Haryou allowing the group three to four programs a night, seven days a week, on three to four blocks. These programs included poetry readings, jazz music and plays. The contract was to expire in mid-October.

CONTRACT BROKEN

On Sat., Sept. 11th, Haryou staged a parade down 7th Ave. to celebrate the end of its summer program. Part of the celebration was a program in the Central Park Mall containing African dances, jazz, poetry reading and plays, largely organized by the Black Arts.

The flavor of the program was highly nationalistic and militant. "The big boys on top and their 'Toms' in Harlem and in Haryou, were obviously shaken," said one Harlem resident. "They didn't put their money into Harlem for this type of program." Haryou responded by breaking its contract with the Black Arts.

From what this reporter could see, the picket line contained obvious contradictions, while having support of much of the community. The militant and outspoken pickets directed a sharp attack against the "Uncle Toms" in Haryou and against the U.S. Government—from the murder of Malcolm X to the war in Vietnam. On the one hand they demanded the restoration of the funds of the Black Arts while at the same time calling the Haryou-Act program a failure.

While the Black Arts attacks



PICKETING HARYOU-ACT

Haryou and the U.S. government, it also demands that Haryou give them money to continue their program.

We also found some of the "nationalists" who used to be on the street corners for years, denouncing "the white man" and the "Uncle Toms," now on the Haryou payroll, defending it to the pickets.

As CHALLENGE went to press negotiations were going on between Congressman Adam Clayton Powell, representing the federal government, and agencies such as Black Arts, involving possible extension of appropriations into the winter months. It was unclear whether Black Arts would get this extension.

Tolson _____
Belmont _____
Mohr _____
DeLoach _____
Casper _____
Callahan _____
Conrad _____
Felt _____
Gale _____
Rosen _____
Sullivan _____
Tavel _____
Trotter _____
Tele Room _____
Holmes _____
Gandy _____

ton Post and _____
Times Herald

The Washington Daily News _____
The Evening Star _____
New York Herald Tribune _____
New York Journal-American _____
New York Daily News _____
New York Post _____
The New York Times _____
The Baltimore Sun _____
The Worker _____
The New Leader _____
The Wall Street Journal _____
The National Observer _____
People's World _____
Date 10/5/65

"CHALLENGE"
page 2

File 105-141216
5/11/65

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 3/22/00 BY SP4/STG

REC-108/105-141216-A
NOT RECORDED
167 NOV 4 1965

F34
69 NOV 5 1965

NOV 2 1965

RECEIVED NOV 2 1965
U.S. AIR FORCE
DATE

Tolson _____
 Belmont _____
 Mohr _____
 DeLoach _____
 Casper _____
 Callahan _____
 Conrad _____
 Felt _____
 Gale _____
 Rosen / _____
 Sullivan _____
 Tavel _____
 Trotter _____
 Tele Room _____
 Holmes _____
 Gandy _____

O
Black Arts Repertory Theatre
School

**Shriver Quizzed
 On \$40,000 for
 Harlem Theater**

NEW YORK, Dec. 28 (UPI)
 Rep. Paul A. Fino (R-N.Y.) de-
 manded to know today whether
 U.S. poverty war director
 Sargent Shriver supports the
 grant of \$40,000 to Harlem
 Negro playwright Leroy
 Jones's "Black Arts Repertory
 School," which produces anti-
 white propaganda plays.

In a letter, the dean of the
 state's GOP House delegation
 asked Shriver if he had con-
 sulted the White House before
 using Federal funds to sup-
 port the Harlem project. He
 noted that the theater's pro-
 ductions had advocated Negro
 revolution and the murder of
 whites, and portrayed whites
 as degenerate homosexuals.

"It is too incredible to think
 that the Federal Government
 has taken such complete leave
 of its senses to bankroll black
 segregationists," Fino wrote.
 "Do you feel that it is fair to
 use taxpayers' dollars to sub-
 sidize theater projects paint-
 ing whites as homosexuals and
 advocating black revolution?
 What precautions are you tak-
 ing to make sure Federal
 money does not go to bankroll
 black racism?"

File
 105-141216
 548
 ALL INFORMATION CONTAINED
 HEREIN IS UNCLASSIFIED
 DATE 3/22/02 BY SP4 bjt/tyg

The Washington Post and PAGE C2
 Times Herald
 The Washington Daily News _____
 The Evening Star _____
 New York Herald Tribune _____
 New York Journal-American _____
 New York Daily News _____
 New York Post _____
 The New York Times _____
 The Baltimore Sun _____
 The Worker _____
 The New Leader _____
 The Wall Street Journal _____
 The National Observer _____
 People's World _____
 Date 12-29-65

53 JAN 7 1966

105-141216-A
 NOT RECORDED
 191 JAN 6 1966

JAN 5 1966

1966
RECEIVED
THE BIRMINGHAM COURIER

UNITED STATES GOVERNMENT

Memorandum

~~CONFIDENTIAL~~

EXEMPTED FROM AUTOMATIC
DECLASSIFICATION
AUTHORITY DERIVED FROM:
FBI AUTOMATIC DECLASSIFICATION GUIDE
EXEMPTION CODE 25X(1)
DATE 06-24-2008

TO : *JFM*
FROM :

DIRECTOR, FBI (105-141216)

DATE: FEB 25 1966

SAC, NEW YORK (100-155529) (C)

SUBJECT:

BLACK ARTS REPERTORY THEATRE SCHOOL
IS - MISCELLANEOUS

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED EXCEPT
WHERE SHOWN OTHERWISE.

ReBulet, 12/23/65.

Relet requested NY to submit recommendations as to whether further investigation on captioned organization is warranted at this time.

A review of the NY file since the submission of the report of SA [redacted] dated 9/24/65, at NY, reflected that the theatre's main activities in the past have been the production of plays and the holding of forums that have as their theme the downgrading of Whites and the uplifting of Blacks. The file reflected that some members of such Black nationalist groups as the Revolutionary Action Movement (RAM), Organization for Black Power (OBP) and the Harlem Youth Gang, known as the 5 Percenters, are known to have frequented affairs sponsored by the Black Arts Repertory Theatre School (BARTS). However, the file reflects no information which would indicate that these Black nationalist groups or any other subversive type organizations have so infiltrated or exercised such control over BARTS that it can be considered a front for these groups.

b6
b7C

An article which appeared in the November 30, 1965 edition of the "New York World Telegram and Sun", Page 4, indicated that BARTS was presenting plays acting out dreams of a day when the Negro will stand apart from the White world and Harlem will be an independent nation. The article indicated that the leader of BARTS was "bitterly anti-White, poet, playwright [redacted] who says he sees nothing wrong with "hating White people". [redacted]

b6
b7C

- 2 - Bureau (RM)
1 - New York

REC-21

ABF:car
(3)

12 MAR 11 1966

~~CONFIDENTIAL~~

54 MAR 10 1966

Buy U.S. Savings Bonds Regularly on the Payroll Savings Plan

~~CONFIDENTIAL~~

NY 100-155529

In regard to publicity concerning federal funds being given to BARTS by HARYOU-Act under the Federal Poverty Program, the file indicates that on September 22, 1965, representatives of BARTS demonstrated against HARYOU-Act because the latter had dropped them from the program on the grounds that BARTS was preaching racial hatred.

A current check with New York informants developed the following pertinent information:

[redacted] advised on 2/18/66, that BARTS, with offices at 109 West 130th Street, NYC, is currently not very active. Their only activity is limited to the holding of forums on an irregular basis which are poorly attended. It also appears to be in poor financial straits and it is rumored that [redacted] is no longer affiliated with it.

b6
b7C
b2
b7D

[redacted] advised on 1/25/66, that the program of BARTS was formerly financed by Federal Anti-Poverty funds furnished to it by HARYOU-Act, but this source of income has been cut off. BARTS now depends on contributions it solicits and efforts in this regard have not been too successful, and this lack of financial backing will cause BARTS to "surely fold".

b2
b7D

On 2/9/66, [redacted] of HARYOU-Act (who is being considered for development as a PSI of the NYO but who has furnished insufficient information to determine reliability), advised that BARTS is definitely no longer affiliated with HARYOU-Act. The latter organization canceled their contract with BARTS on September 17, 1965, when officials of HARYOU-Act became apprehensive over the contents and language of the plays being put on in public by BARTS. These plays were generally anti-white in nature and expressed a Black nationalistic viewpoint. [redacted] advised that although the theme of BARTS is Black nationalist, it is not known to be supported by or controlled by any Black nationalist or Communist type organization. Since funds from HARYOU-Act were cut off, the source of income for BARTS has been by contributions only and they have been minimal. [redacted] further advised that [redacted] has recently quit BARTS and no longer is in affiliation with this group.

b6
b7C

- 2 -

~~CONFIDENTIAL~~

~~CONFIDENTIAL~~

NY 100-155529

On 2/21/66, [redacted] Bureau of Special Services (BSS), New York City Police Department (NYCPD), advised that BSS has been making an intensive investigation into the activities of [redacted] and have determined the following concerning BARTS:

b6
b7C

BARTS no longer receives funds from HARYOU-Act and is quite poor financially. [redacted] BARTS has left the organization and has nothing further to do with it. At the present time, the only activities of BARTS is occasional forums and classes on the Islamic religion. [redacted] advised that the building in which BARTS has its offices, [redacted]
[redacted]
[redacted]
[redacted]

b6
b7C

109 WEST 130TH ST NEW YORK, N.Y.
The following confidential informants of the NYO, who are familiar with racial, Black nationalist, SWP, PLP and general Communist activity in the NYC area, were contacted during January and February, 1966, and they could furnish no additional information relative to BARTS, nor could they furnish any information which would indicate that BARTS could be considered as a front organization for any of these groups:

(C)

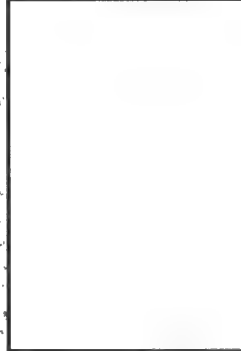
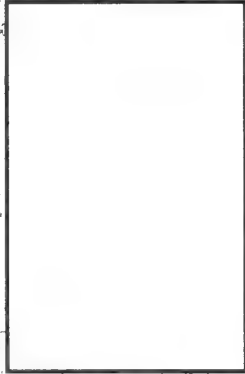
b1
b2
b7D

- 3 -

~~CONFIDENTIAL~~

~~CONFIDENTIAL~~
~~CONFIDENTIAL~~

NY 100-155529



b2
b7D

In view of the above information that BARTS is currently not very active; [redacted]

b6
b7C

[redacted] has left the organization; that it is no longer affiliated with HARYOU-Act and does not receive federal funds under the Poverty Program; that it is, in fact, in severe financial difficulty which tends to neutralize it and will, in all probability, cause it to cease to function; and, although it has naturally attracted persons with Black nationalist sympathies, there is no information which indicates that it has become a front for an active Black nationalist or subversive organization, the NYO feels that active investigation of BARTS is not warranted at this time. New York sources, who are familiar with racial and Black nationalist activities, will continue to be alert for all information concerning BARTS and if information is developed which warrants additional investigation, the NYO will recommend same at that time.

~~CONFIDENTIAL~~
~~CONFIDENTIAL~~

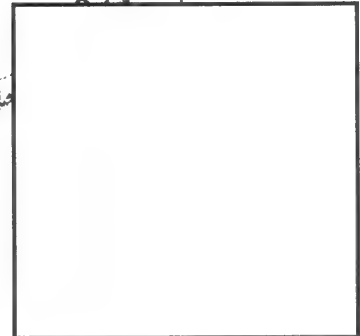
BAMS
March 3, 1966

REC-48

105-141216-8



b6
b7C



Dear 

Your letter of February 28th has been received.

In response to your inquiry, I would like to point out that information in our files must be maintained as confidential pursuant to regulations of the Department of Justice. I am sure you will understand why I cannot furnish the information you desire, and I hope you will not infer either that we do or do not have material in our files relating to the subjects you mentioned.

MAILED 4

MAR 3 1966

COMM-FBI

Sincerely yours,




ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 3/22/00 BY *[signature]*

J. Edgar Hoover

John Edgar Hoover
Director

b6
b7C

Lead

NOTE: Correspondent is not identifiable in Bufiles. Bufile 105-141216 reflects that the Black Arts Repertory Theatre, apparently the same as the Black Arts Theatre  is located at 109 West 130th Street, NYC, and was originated in April, 1965. It is a center for black people for instructions in cultural programs and the exchange of ideas among black people in an effort to help them help themselves. On 9-24-65, investigation was closed in that there was no indication that the group was a front organization for the Progressive Labor Party. On basis of information furnished,  and  are not identifiable in Bufiles.

Tolson _____
DeLoach _____
Mohr _____
Wick _____
Casper _____
Callahan _____
Conrad _____
Felt _____
Gale _____
Rosen _____
Sullivan _____
Tavel _____
Trotter _____
Tele. Rm. _____
Holmes _____
Gandy _____

MAIL ROOM ☐

TELETYPE UNIT ☐

W/a

Ed

BAMS



UNITED STATES ARMY

Honorable J. E. Hoover:

Dear Sir: I would respectfully request information concerning the "Black Arts Theatre located I believe in New York City. An reference I speak of a record I ran across published by the above mentioned group. Two of the performers were [redacted]

b6
b7C

and [redacted] The cover album stated that this music was an out pouring of hatred for white society and for the establishment of "Black rule."

I would certainly appreciate any information you have concerning this group.

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 3/22/00 BY [signature]

Sincerely, [redacted]

b6
b7C

CONFIDENTIAL

6111



TC
3-2-66
jfs

ack
3-3-66
ED: jfs
mml

TC
3-2-66
jfs
ack
3-3-66
ED: jfs
m

TRUE COPY

Horable J. E. Hoover:

Dear Sir: I would respectfully request information concerning the "Black Arts Theatre located I believe in New York City. In reference I speak of a record I ran accross published by the above mentioned group. Two of the preformers were  and  The cover album stated that this music was an out pouring of hatred for white society and for the establishment of "Black rule" I would certanly appreciate any information you have concerning this group.

b6
b7C

Sincerely



b6
b7C

105-141216-8

10 MAR 4 1966

Red

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 3/22/00 BY SP-4 Bjt/Heg



TC
3-2-66
jls

wh
3-3-66
ED: *jls*
mml

5-1-7

UNITED STATES GOVERNMENT

Memorandum

~~CONFIDENTIAL~~

TO: DIRECTOR, FBI (105-141216)

FROM: SAC, NEW YORK (100-155529) (C)

SUBJECT: 0 BLACK ARTS REPERTORY THEATER SCHOOL
IS - MISCELLANEOUS

DATE: MAR 30 1966

REC-22
DECLASSIFIED BY SP4 bja/kg
ON 3-22-00

Re NY teletype, 3/17/66, captioned as above.

Enclosed for the Bureau are eight copies of an LHM pertaining to a police raid on the Black Arts Repertory Theater School in the Harlem area of NYC on 3/16/66. Also being made available to the Bureau are 7 photographs taken by the NYCPD of weapons confiscated during the above mentioned raid.

Two copies of this LHM are being furnished to 108th INTC Group, and one copy each to DIO, OSI, and Secret Service, due to their interests in minority group activities.

[redacted] and [redacted] all of the NYCPD, furnished information to SA [redacted]. [redacted] furnished information to SA [redacted].

NYO indices were searched and no information could be located identifiable with [redacted] and [redacted].

NYO and Bu indices were negative on M-1 carbine, Serial Number 3274436.

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
EXCEPT WHERE SHOWN
OTHERWISE

- ② - Bureau (Encs. 15) (RM)
- 1 - [redacted]
- 1 - [redacted]
- 1 - [redacted]
- 1 - New York

JCS:bmp
(6)

11-21-80
CLASS. & EXT. BY SP5 RIG/CC to lhm
REASON-FCIM II 1-2.4.2
DATE OF REVIEW 3-30-86 902 9819

XEROX

MAR 17 1966

4 MAR 31 1966

INT. SEC.



69 APR 12 1966

U.S. Savings Bonds Regularly on the Payroll Savings Plan

~~CONFIDENTIAL~~

157-5125-
UNRECORDED COPY FILED IN

~~CONFIDENTIAL~~

NY 100-155529

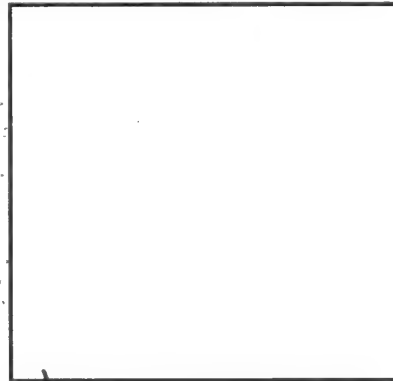
[redacted] military records were reviewed by IC
[redacted] on 3/15/66, at St. Louis, Missouri.

b6
b7C

Confidential sources are identified as follows:

1st confidential source
2nd confidential source
3rd confidential source
4th confidential source
5th confidential source
6th confidential source

7th confidential source



b2
b6
b7C
b7D

This LHM is classified "~~Confidential~~" because of information furnished by sources 1 through 7, the unauthorized disclosure of which could result in identification of these sources of continuing value and impair their future effectiveness thereof, and such impairment could have an adverse effect upon the national defense interests of the US.

~~CONFIDENTIAL~~



UNITED STATES DEPARTMENT OF JUSTICE

FEDERAL BUREAU OF INVESTIGATION

In Reply, Please Refer to
File No.

New York, New York
March 30, 1966

~~CONFIDENTIAL~~

Black Arts Repertory Theater School

On March 17, 1966, [redacted]
32nd Squad, 32nd Precinct, New York City Police Department
(NYCPD), advised a Special Agent (SA) of the Federal Bureau
of Investigation (FBI) that the NYCPD received information
at 9:00 p.m. on March 16, 1966, that [redacted]
and [redacted] wanted by the NYCPD for felonious assault
with a gun for shooting [redacted] were seeking
refuge in the Black Arts Repertory, 109 West 130th Street,
New York City.

b6
b7C

[redacted] stated that the NYCPD
planted a lookout in the vicinity of the Black Arts
Repertory Theater on the same date. At 10:25 p.m. on
March 16, 1966, three men were observed leaving the Black
Arts Repertory Theater and two of them were recognized
by detectives of the NYCPD as [redacted] and [redacted]. As
the detectives approached the trio, [redacted] surrendered but
[redacted] and an unidentified male ran back into the
theater. As these two persons approached the doorway
of the Black Arts Repertory Theater, an unknown Negro
stepped out of the entrance of the Black Arts Repertory
Theater and pointed a carbine rifle at the pursuing
detectives at which time one of the detectives pulled out
his gun and fired one shot. The door of the Black Arts Repertory
Theater was slammed shut, locked and barricaded
by [redacted] and others.

b6
b7C

11-21-80
CLASS. & EXT. BY SP5 RJG/gy
REASON-FCIM II, 1-2.4.2
DATE OF REVIEW 3-30-86

DECLASSIFIED BY SP4bjl/tog
ON 3-22-00

~~CONFIDENTIAL~~

GROUP 1

Excluded from automatic
downgrading and
declassification.

This document contains neither recommendations nor
conclusions of the FBI. It is the property of the FBI
and is loaned to your agency; it and its contents are
not to be distributed outside your agency.

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
EXCEPT WHERE SHOWN
OTHERWISE

105-141216-9
ENCLOSURE

Black Arts Repertory Theater School

~~CONFIDENTIAL~~

The detectives then put out a call to the Emergency Service Unit for assistance and a short time later the Black Arts Repertory Theater was surrounded by police officers armed with shotguns. With a bull horn a police official called to [redacted] and others in the Black Arts Repertory Theater to surrender and open up the doors of the Black Arts Repertory Theater. The doors were opened and out stepped [redacted] and four other Negroes with their hands in a raised position, and they were all arrested and taken to the NYCPD.

b6
b7C

[redacted] identified the persons arrested as: [redacted]

b6
b7C

Black Arts Repertory Theater School

~~CONFIDENTIAL~~

[redacted] stated that at the time of the arrest at the Black Arts Repertory Theater the following weapons were confiscated:

b6
b7C

One complete pipe bomb 18 inches long,
1 1/2 inches wide.

One sawed-off .22 caliber rifle, loaded with six live rounds of ammunition and five loose live rounds.

One .30 caliber M-1 carbine rifle, loaded with 15 live rounds of ammunition, and one extra clip containing 13 live rounds.

One bandolier containing 21 twelve gage live shotgun shells.

One loaded cross-bow with one extra arrow.

One slingshot made to fire small arrows.

Also a "quantity" of knives and clubs and a "quantity" of marijuana.

In the basement of the Black Arts Repertory Theater was a shooting range with a sign on the wall which read:

"All weapons cleaned and sharpened at 6 p.m. All weapons will be inspected by Khan, the leader."

SHOOTING
RANGE
BANK

[redacted] Bureau of Special Services (BSS), NYCPD, advised an SA of the FBI on March 17, 1966, that besides the above mentioned weapons confiscated at the Black Arts Repertory Theater on March 16, 1966, were the following articles:

b6
b7C

Three opium pipes.
One icepick.

~~CONFIDENTIAL~~

Black Arts Repertory Theater School

~~CONFIDENTIAL~~

Three safari knives.
One metal tip spear, .36 inches long.
One native warrior's shield.
One sawed-off rifle butt.
One sawed-off .22 caliber rifle barrel.

[redacted] also advised that the .22 caliber sawed-off rifle mentioned above had no serial number but was a Model 989G manufactured by Marlin Glenfield Products, New Haven, Connecticut. The .30 caliber carbine is a United States M-1 model with Serial Number 3274436 and on the barrel of the carbine were the words "Saginaw S.G. Div. Gen. Motors".

b6
b7C

[redacted] stated the above mentioned persons, all Negro males, are to be arraigned on March 17, 1966. [redacted] and [redacted] will be charged with felonious assault on [redacted] also felonious assault in violation of New York State Penal Law 1897, and violation of New York State Penal Law 3305, Public Health Law (narcotics), since marijuana was found in the Black Arts Repertory Theater.

b6
b7C

[redacted] also advised that [redacted] is to be charged with felonious assault. [redacted] and [redacted] will also be charged with felonious assault, Penal Law 1897, and violation of Public Health Law (narcotics), Penal Law 3305.

b6
b7C

[redacted] BSS, NYCPD, advised on March 17, 1966, that possession of the cross-bow and the slingshot is also a violation of New York State Penal Law 1897.

b6
b7C

[redacted] advised that the cross-bow, mentioned above, is stamped "Power-master, WHAM-O Manufacturing Company, San Gabriel, California".

b6
b7C

~~CONFIDENTIAL~~

Black Arts Repertory Theater School

~~CONFIDENTIAL~~

[redacted] advised on March 18, 1966, that the above mentioned persons were arraigned on March 17, 1966, and appeared before Criminal Court Judge Reuben Levy at which time they were held on \$1,000.00 bail each, pending a hearing scheduled for March 24, 1966.

b6
b7C

The "New York Herald Tribune", a local New York City newspaper, dated March 18, 1966, contained an article captioned, "Arms Cache Seized in Harlem Theater". This article in part states that:

"A Harlem terrorist group occupying the building where [redacted] operated his short-lived Black Arts Repertory Theater was believed to have been thwarted yesterday.

b6
b7C

"In the theater, in a rundown four-story brownstone at 109 West 130th Street, police wearing bullet-proof vests found an arms cache Wednesday night that included a giant slingshot, a cross-bow with arrows, a carbine, a two-and-a-half-foot machete, a bailing hook of the kind normally used by longshoremen, a small home-made bomb, and the butt end of a weighted pool cue.

"Police also found some marijuana and, in the basement, a shooting range, from which one shot, that missed, was fired at raiding officers.

b6
b7C

"Black Arts Theater's History"

"February, 1965: [redacted] announced Black Arts Repertory Theater School...March: Purchased building [redacted] at 109 W. 130 St....June: Haryou-Act lists [redacted] group as 'experimental theater' among the

b6
b7C

~~CONFIDENTIAL~~

Black Arts Repertory Theater School

~~CONFIDENTIAL~~

"the 'cultural components' of its summer program... July-September: Black Arts Theater receives \$40,000 in anti-poverty money... 50-odd members put on anti-white plays (most whites are not permitted in theater) and demonstrate on Harlem streets... play titles include -'Black Music and Black Revolution' ... January: [] has falling out with supporters and leaves Harlem to live in Newark... March 8: [] criticizes 'vile racist plays' of Black Arts and said group should not have received public funds... March 9: Young men still occupying W. 130th St. building assert [] is 'out' and that group is now the Hanafi Mussulman School of Islam ... Person who sold building to [] said he is 'much in arrears' on mortgage... March 10: Man is wounded in basement shooting at W. 130th St. building... March 16: Police capture his assailants at building and find arms cache."

b6
b7C

Charles Patterson

A confidential source, who has furnished reliable information in the past, made available on June 21, 1965, a pamphlet captioned, "Black Arts Repertory Theater/School, 109 West 130th Street, Harlem - an Independent, Non-Profit Organization 'By, For, and About Black People'." The pamphlet announced that an eight-week summer session was beginning June 14, 1965. Under the courses listed was acting, and among the list of instructors was the name [] was also listed on this pamphlet as one of the directors of the Black Arts Repertory Theater. (S) (U)

b6
b7C

A second confidential source, who has furnished reliable information in the past, advised on February 23, 1966, that [] and [] attended a social affair held in New York City on February 19, 1966. At this affair, a discussion was held on the formulation of a supposed army that will bring on the revolution. [] continued to interject into his statements the idea that death completely eliminates a person from the earth's surface. (S) (U)

b6
b7C

~~CONFIDENTIAL~~

Black Arts Repertory Theater School

~~CONFIDENTIAL~~

[redacted] then stated, "It is time for men to truly be men. We are going to start an army; all men who are interested and not unwilling to die will come to the Black Arts tomorrow at three o'clock. All those who don't come will be killed. All the terror and horror that black men have for white men will be nothing to compare with the horror they will feel when we take their heads or their friends heads. The time has come, no more talking, no more philosophy; it is time for action." (U)

b6
b7C

A third confidential source, who has furnished reliable information in the past, advised on March 15, 1966, that [redacted] and [redacted] had stated on that date that they might bomb the Truth Restaurant, 135th Street and Seventh Avenue, New York City. (U)

b6
b7C

(U) A fourth confidential source, who has furnished reliable information in the past, advised that [redacted] graduated from Howard University, Washington, D. C., approximately two years ago.

b6
b7C

The files of the Metropolitan Police Department were reviewed on October 14, 1961, and reflected that [redacted]

b6
b7C

A fifth confidential source, who has furnished reliable information in the past, advised on February 25, 1966, that the name [redacted]

b6
b7C

[redacted] was in possession of Muhammad's Mosque Number 4 at Washington, D. C. (U)

~~CONFIDENTIAL~~

Black Arts Repertory Theater School

~~CONFIDENTIAL~~

A characterization of Muhammad's Mosque Number Four is attached hereto.

(U) ~~(S)~~ [A sixth confidential source, who has furnished reliable information in the past, advised on July 7, 1961,] that [redacted] was employed on January 10, 1959.

b6
b7C

[redacted]

A seventh confidential source, who has furnished reliable information in the past, advised on February 7, 1966, that "the driver of a car with District of Columbia tags GY 872, who is an Honor Guard at Fort Myer, has been seen in the past at the meals served at Muhammad's Mosque Number Four after the regular meetings are completed." It is not known by the source as to whether the driver of the above mentioned car is a member of Muhammad's Mosque Number Four, but this person has stated at Muhammad's Mosque Number Four that he had been subjected to some unpleasant working conditions at Fort Myer at that time but he has put up with them as he will soon be through with his active duty. ~~(S)~~ (U)

The automobile registration for the District of Columbia reflected that 1961-1962 District of Columbia license GY 872 [redacted]

b6
b7C

[redacted] who was at that time attached to the Headquarters and Headquarters Company, First Battle Group, Third Infantry, Fort Myer, Virginia.

[redacted]

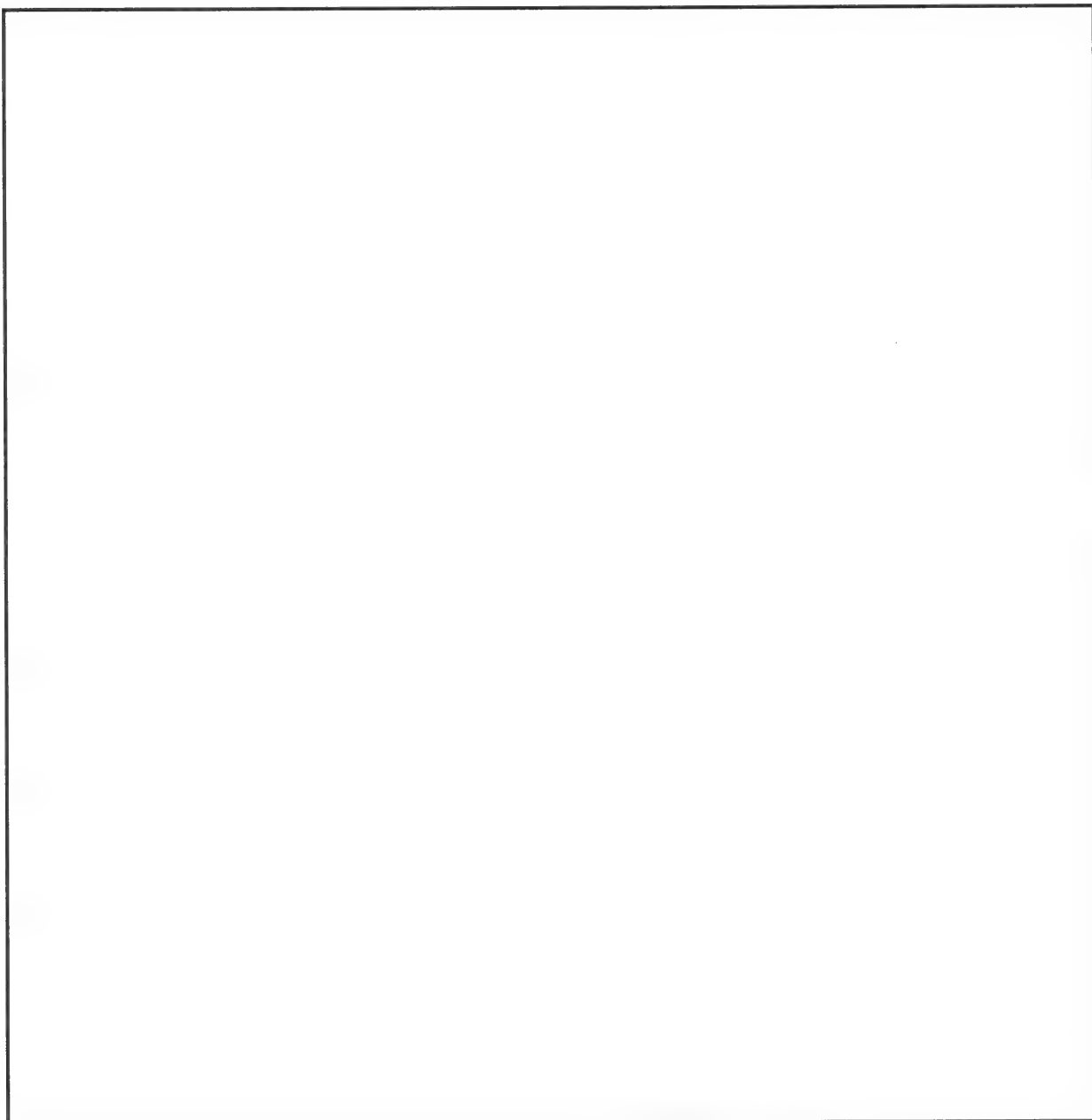
b6
b7C

~~CONFIDENTIAL~~

b6
b7C

Black Arts Repertory Theater School

~~CONFIDENTIAL~~



~~CONFIDENTIAL~~

b6
b7C

Black Arts Repertory Theater School

~~CONFIDENTIAL~~

X (U)

Black Arts Repertory Theater School

~~CONFIDENTIAL~~

"In an interview yesterday he called himself a black nationalist but said he belonged to no formal organization. He said he became interested in the movement when he was a college student. He holds a B.A. degree from Lincoln University and an M.A. degree from the University of Pennsylvania.

[] offered no motive for the attack, but said he had written two articles on [] for the Liberator, a monthly magazine that calls itself 'the voice of the African-American'. He called the articles '90 per cent favorable'.

b6
b7C

"He described the men who attacked him as 'politically insignificant,' adding: 'You never would have heard of them if they weren't connected with []

b6
b7C

[] present connection with the theater, which he founded last April supported by a \$40,000 grant of antipoverty funds, is still unclear. Until the funds were stopped in August, the Black Arts Repertory Theater was a forum for anti-white dramas []

b6
b7C

[] could not be reached for comment, but friends, said yesterday he had broken with his associates in the theater and had been living in Newark recently.

b6
b7C

"Last week, [] the Office of Economic Opportunity, said no Federal money should have gone to the theater. He said it 'produced vile racist plays in language of the gutter unfit for the youngsters of the audience.'"

b6
b7C

A characterization of the "Liberator" is attached hereto.

~~CONFIDENTIAL~~

Black Arts Repertory Theater School

~~CONFIDENTIAL~~

[redacted] on March 26, 1966, advised that the six persons arrested at the Black Arts Repertory Theater appeared in Criminal Court, New York City, on March 24, 1966, charged with felonious assault, Penal Law 1897, and violation of Public Health Law, Penal Law 3305.

b6
b7C

Judge Vincent P. Rao dismissed the case after Assistant District Attorney Robert Stein told Judge Rao that there was insufficient evidence to prove the charge beyond a reasonable doubt.

[redacted] and [redacted] were held for further court action in connection with the shooting of Lawrence Neal that had led to the discovery of the arms cache at the Black Arts Repertory Theater.

b6
b7C

~~CONFIDENTIAL~~

Black Arts Repertory Theater School

~~CONFIDENTIAL~~

1.

APPENDIX

LIBERATOR

The October, 1964 issue of the "Liberator" magazine is self-described as the voice of the Afro-American Protest Movement in the United States and the Liberation Movement of Africa. The "Liberator" was copyrighted in 1964 by the Afro-American Research Institute, Incorporated, 244 East 46th Street, New York, New York. The "Liberator" is published monthly.

~~CONFIDENTIAL~~

Black Arts Repertory Theater School

~~CONFIDENTIAL~~

APPENDIX

1.

MUHAMMAD'S MOSQUE NUMBER FOUR OF THE
NATION OF ISLAM, FORMERLY KNOWN AS
MUHAMMAD'S TEMPLE OF ISLAM NUMBER FOUR

On January 20, 1958 [REDACTED]

[REDACTED]
[REDACTED] advised Special Agents
[REDACTED] that MTI #4 is under
the leadership of Elijah Muhammad, the national leader of
the NOI, and exists solely to serve his will and teachings.
[REDACTED] stated that MTI#4 supports Elijah Muhammad both
spiritually and financially.

On August 17, 1961 [REDACTED]

[REDACTED]
Agents [REDACTED] that Elijah
Muhammad, noted above, personally founded this temple, at
Washington, D. C., during 1939 and served as its Minister
until 1942 at which time he was arrested, together with
[REDACTED] by Special Agents of the Federal Bureau of In-
vestigation charged with violation of the Selective Service
Act.

[REDACTED] continued that on December 11, 1960
Elijah Muhammad personally and officially dedicated the new
temple built by the membership of MTI#4 at 1519 Fourth
Street N.W., Washington, D. C., and declared that henceforth
it would be known as MM#4 of the NOI.

On August 24, 1961 a source advised that MM#4
of the NOI continued to be in existence at Washington, D.C.,
and that [REDACTED] noted above, continued to act as [REDACTED]
of same.

~~CONFIDENTIAL~~

~~CONFIDENTIAL~~

b6
b7c

Black Arts Repertory Theater School

1. APPENDIX

REVOLUTIONARY ACTION MOVEMENT

On November 3, 1964, a source made available a document entitled "The Revolutionary Action Movement Manifesto," the document having been obtained by the source from an individual known to be a member of the Revolutionary Action Movement (RAM).

This document stated, in part, that RAM was officially organized in the Winter of 1963 by Afro-Americans who support the revolutionary objectives of [redacted] now residing in Cuba, and his concept of organized violence to achieve the liberation of the Afro-American people in the United States. This Manifesto disclosed that RAM had oriented its program to one of education and political revolution and the organization of a "black" political party with revolutionary objectives, having recognized the need for a "black revolution" that could and would seize power. RAM philosophy is described in this document as one of revolutionary nationalism, that is, one involving the struggles of the nonwhite races of the world against exploitation and enslavement by the white capitalist and imperialist nations.

Regarding [redacted] it should be noted that on August 28, 1961, a Federal warrant was issued at Charlotte, North Carolina, charging him with Unlawful Flight to Avoid Prosecution for the crime of kidnapping. Subsequent to the issuance of this warrant, [redacted] fled the United States to Cuba, where he now publishes a monthly newsletter entitled "The Crusader" from Havana.

This source in September, 1964, advised RAM is dedicated to the overthrow of the capitalist system in the United States, by violence if necessary, and to its replacement by a socialistic system oriented toward the Chinese communist interpretation of Marxism-Leninism. RAM is entirely nonwhite in membership, clandestine in nature, and owes its primary allegiance to the "Bandung World," that is, the nonwhite races of the world rather than to any national entity, as such.

On November 16, 1964, a second source advised he learned recently from an RAM member that the organization began in Detroit, Michigan, largely under the impetus of [redacted], described as the [redacted] of RAM and referred to

~~CONFIDENTIAL~~

~~CONFIDENTIAL~~

b6
b7C

Black Arts Repertory Theater School

2.

APPENDIX

REVOLUTIONARY ACTION MOVEMENT

as RAM's "Black Stalin." [REDACTED]
[REDACTED]

This source stated in May, 1965, there has been no formal headquarters, as such, for RAM but that headquarters have been with [REDACTED] since he has played such a dominant role in the leadership of and has directed the policies and activities of the organization.

Within recent months, according to the second source, dissension within RAM has become evident and some dissatisfaction with [REDACTED] leadership has arisen. So far as is known, however, he remains the titular leader of RAM.

To date, according to the second source in May, 1965, RAM has organized units and membership in several of the larger cities in the United States east of the Mississippi River and the organization is currently active in attempting to recruit new members and expand its sphere of influence.

~~CONFIDENTIAL~~

(Mount Clipping in Space Below)

Mr. Tolson _____
 Mr. DeLoach _____
 Mr. Mohr _____
 Mr. Wick _____
 Mr. Casper _____
 Mr. Callahan _____
 Mr. Conrad _____
 Mr. Felt _____
 Mr. Gale _____
 Mr. Rosen _____
 Mr. Sullivan _____
 Mr. Tavel _____
 Mr. Trotter _____
 Tele. Room _____
 Miss Gandy _____

Harlem Terrorists Called 'Assassins'

By PAUL HATHAWAY
 Of the World-Telegram Staff

A Harlem Black Nationalist today described a growing ultra-extremist group as being so militant it thinks Black Muslim leader Elijah Muhammad "is an Uncle Tom."

Though the number of members has not been determined, the organization, called the Hanafi Mussulmen, has been conducting a recruiting campaign among teen-age high school dropouts and young unemployed adults with criminal records. Harlem residents conceded the organization's ranks are growing.

"I believe in being militant," said one Black Nationalist whom the Mussulmen tried to recruit. "But these guys are too much. They think Elijah Muhammad is an Uncle Tom because he doesn't advocate going out and killing white folks. They are not really Muslims because they think the Muslims are too passive. They say you should be aggressive, go out and take what is rightfully yours, kill for it if you have to."

reorganization!
N.Y.

157-3130-A
3/22/66

ALL INFORMATION CONTAINED
 HEREIN IS UNCLASSIFIED
 DATE 3/22/00 BY [signature]

REC-52

105-141216-A-
 NOT RECORDED
 176 APR 12 1966

50 APR 18 1966

*file Black Arts
 Repertory Theatre
 105-141216*
file 157-5125

(Indicate page, name of newspaper, city and state)

3 NEW YORK WORLD
 TELEGRAM AND THE SUN

Date: 3/19/66
 Edition: METRO
 Author: PAUL HATHAWAY
 Editor: RICHARD D. PETERS
 Title: BLACK ARTS REPERTORY

Character: IS - MISC

or
 Classification: BU# 105-141216
 Submitting Office: NYO

☐ Being Investigated

b6

b7C

FILED

UNRE

157-3130-A

5 ins

REC'D
DOM INTELL DIV.
DOM INTELL DIV.

APR 7 5 10 15 AM '66
MAR 30 5 10 15 PM '66

APR 11 1966

MAR 30 3 27 PM '66

REC'D - SULLIVAN
FBI - JUSTICE

FBI - NEW YORK
MAR 30 1966

RECEIVED
FBI - NEW YORK
MAR 30 1966

Member of
New York Black Arts Rep. Theatre

Wednesday night, six men identified by police as being members of the movement, were arrested after a raid on the Black Arts Repertory Theater, 109 W. 130th St., that netted a small arsenal of weapons and ammunition. The theater is operated by Roi Jones, the white-hating playwright, had staged anti-white plays with anti-poverty government funds.

Asked what the Mussulmen believed in, the Black Nationalist said:

"Death. They are vicious, assassin types. They will just as soon go after a Negro as a white man. They think if they beat a Negro, they will bring him into line."

Another Black Nationalist laughed at the group.

"When they arrested these six men, they arrested all of them. They couldn't hurt anybody. They can't even get bail money up. They are a bunch of frustrated boobs who think they're going to scare someone."

Two of those arrested in the

raid were wanted in the shooting of Lawrence P. Neal, a Jones confere, on March 10 in Harlem. Neal was shot in the right leg and struck on the head at 130th St. and Seventh Ave. near the theater.

Yesterday, Neal defended the views of his assailants, as he lay in his bed in Harlem Hospital.

"I can understand the way they feel. They are sick, sick guys emotionally. The white

society has made them this way."

Why did they shoot him?

"It has no importance at all politically. This was a personal thing. . . . But I knew what happens now. All the white press is going to blow this up and say that this is a new racist group. But it's not that at all. . . . I can just look out this hospital window and know how they feel."

N.Y.
N.Y.

CLARENCE NEAL
def. w/ h/ 1
arrested in

REC'D
ODM INTELL DIV.

APR 5 5 13 PM '66

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 11-11-80 BY 1043

SAC, Philadelphia (157-1750)

3/23/66

Director, FBI (157-5125)

1 -
1 -

b6
b7C

PLANE OF BLACK NATIONALISTS TO CREATE
ALTERCATION WITH PHILADELPHIA POLICE
DEPARTMENT OFFICERS, 3/9/66
INTERNAL SECURITY - MISCELLANEOUS

RePhiladelphia 3/23/66 and NYtel 3/17/66 entitled
"Black Arts Repertory Theater School, Internal Security -
Miscellaneous."

A review of material received by Philadelphia
from [redacted] in captioned matter discloses the informa-
tion to be extremely vague and nonspecific in nature.
The incident referred to in above caption was not
clearly identified as to location, meeting to be attended
in north Philadelphia from which captioned incident was
to originate, or identities of participants. The primary
participants in this matter, according to the informant,
was [redacted] and [redacted] who are known members
of the Communist Party, USA (CPUSA) and their actions as
described by the informant are not consistent with the
CPUSA membership or information previously known about
them.

b2
b6
b7C
b7D

Original information from the informant implied
the existence of a Philadelphia black nationalist group.
It now appears from [redacted] comments, according
to the informant, [redacted] is active in a New York black
nationalist group as well. According to [redacted] the
consistent factor appears to be [redacted] desire
for guns and weapons which he believes the informant can
make and/or repair. Under no circumstance should New York
or Philadelphia authorize [redacted] to make or repair guns
or weapons for [redacted] or his group without specific prior
Bureau authority. Use of such weapons in a subsequent
criminal act could be extremely embarrassing to the Bureau.

b6
b7C
b2
b7D

2 - New York (157-1026)

1- Bufile [redacted]

1- Bufile [redacted]

② Bufile 157-141216 (Black Arts Repertory Theater School)

1- Bufile [redacted]

105-141216
100-141216
DUPLICATE FOLLOW

b2
b6
b7C
b7D

RES:deh
(10)

SEE NOTE PAGE 3.

NOT RECORDED

200 MAR 30 1966

51 MAR 22 1966

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 2/22/79 BY [redacted]

Letter to Philadelphia

Re: Plans of White Informant to Organize
Association with Philadelphia Police
Department Officers, 5/3/68
157-512

b6
b7C

Referenced Philadelphia airtel discusses [redacted] commented to the informant about "trouble in New York" and "none of our men got locked up." Referenced New York teletype concerns the New York City Police Department (NYPD) arrest of six Negroes and a cache of arms and weapons seized in the Black Arts Repository Theater School on 3/10/68. Several of these arrested used Arabic-type names. In view of the similarity of activities described by the informant and information contained in referenced New York teletype, New York and Philadelphia should make every effort to determine if any connection exists in these matters.

New York and Philadelphia should exercise caution in handling [redacted] particularly in view of his admitted usage of narcotics and recruiting need for funds. Particular care should be exercised to insure the Bureau is not embarrassed by slandering travel by the informant between Philadelphia and New York for purposes of transporting narcotics.

b2
b7D

Philadelphia should submit pertinent information contained in referenced airtel in form suitable for dissemination. You should make appropriate local dissemination and insure the Philadelphia Police Department is made aware of [redacted] comments that he intends to go there in two weeks and create a disturbance.

b6
b7C

New York should insure any information developed concerning possible racial civil disturbances is made available to local authorities. Information contained in referenced Philadelphia airtel concerning [redacted] possibly carrying a .33 caliber automatic should be furnished to the NYPD.

b6
b7C

In absence of independent corroboration of most of the information furnished by the informant to date, every effort should be made to corroborate this information by investigation and through logical sources.

Philadelphia and New York should insure this matter receives continuous attention and close supervision. Every effort should be made to corroborate information furnished by the informant, identify [redacted] and [redacted] associates and the size, goals and purposes of their organization. The Bureau must be promptly advised of all pertinent developments in this case.

b6
b7C

Letter to Philadelphia
Re: PLANS OF BLACK NATIONALIST TO CREATE
ALTERCATION WITH PHILADELPHIA POLICE
DEPARTMENT OFFICERS, 3/9/66
157-5125

NOTE:

Information was received from a Philadelphia source that a racial disturbance was to occur the night of 3/9/66. This source, [redacted] a Negro narcotics addict and criminal informant has furnished vague non-specific information alleging [redacted] and [redacted] and other "black nationalist" unidentified Negroes in Philadelphia and New York are meeting periodically, reading the "Koran," using the "muslim greeting," and talking about creating racial disturbances. [redacted] is alleged to [redacted]

b6
b7C
b2
b7D

[redacted] Entwined in this matter is alleged narcotics activity of this group.

The alleged incident to have occurred 3/9/66 did not occur. Virtually all the information furnished by the informant to date has been uncorroborated, either due to its nature or insufficient time to do so. Additionally, the [redacted] are Communist Party, USA, members and not known to engage in black nationalist activity. It appears desirable to alert Philadelphia and New York to exercise caution in handling the informant and to afford this matter close attention and supervision.

b6
b7C

TELETYPE UNIT

MAR 17 1966

ENCODED MESSAGE

Mr. Tolson_____
Mr. DeLoach_____
Mr. Mohr_____
Mr. Wick_____
Mr. Casper_____
Mr. Callahan_____
Mr. Conrad_____
Mr. Felt_____
Mr. Gale_____
Mr. Rosen_____
Mr. Sullivan_____
Mr. Tavel_____
Mr. Trotter_____
Tele. Room_____
Miss Holmes_____
Miss Gandy_____

FBI NEW YORK

1255 PM URGENT 3-17-66 JLW

TO DIRECTOR /3/ 105-141216

FROM NEW YORK 100-155529 3P

BLACK ARTS REPERTORY THEATRE SCHOOL, IS - MISCELLANEOUS.

[REDACTED] ADVISED THREE SEVENTEEN

SIXTYSIX, THAT NYCPD RECEIVED INFORMATION NINE PM, THREE SIXTEEN SIXTY SIX, THAT [REDACTED] AND [REDACTED] WANTED BY NYCPD FOR FELONIOUS ASSAULT,, WITH A GUN, WERE SEEKING REFUGE IN BLACK ARTS REPERTORY THEATRE /BART/, ONE ZERO NINE ONE HUNDREDTH THIRTIETH STREET, NYC. PD STAKED OUT BART, THREE SIXTEEN SIXTY SIX, AND AT TEN TWENTYFIVE PM, SAME DATE, THREE MEN OBSERVED LEAVING BART, TWO RECOGNIZED AS [REDACTED] AND [REDACTED] PD APPROACHED TRIO. [REDACTED] SURRENDERED, TWO OTHERS RAN INTO BART, MET BY THIRD UNKNOWN NEGRO AT DOOR, WHO POINTED CARBINE AT POLICE. POLICE FIRED ONE SHOT. DOOR OF BART WAS BARRICADED BY TRIO. POLICE SURROUNDED BART ARMED WITH SHOT

END PAGE ONE

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 3/22/00 BY SP4 BJA/HAG

REC-19

105-141216-10

MAR 31 1966

b6
b7c

68 PM 5 100/16

PAGE TWO

GUNS AND WITH A BULL HORN DEMANDED PERSONS IN BART TO SURRENDER, WHICH THEY DID. ARRESTED WERE [REDACTED] DOB [REDACTED]

[REDACTED] DOB [REDACTED] DOB, [REDACTED]

[REDACTED] DATE OF BIRTH [REDACTED]

[REDACTED] DOB [REDACTED] AND [REDACTED] DOB

[REDACTED] ALL NEGROES. ALL WERE CHARGED WITH FELONIOUS ASSAULT, NEW YORK STATE PENAL LAW ONE EIGHT NINE SEVEN /SULLIVAN LAW/ AND PENAL LAW THREE THREE ZERO FIVE, PUBLIC HEALTH LAW /NARCOTICS/. PD CONFISCATED THE FOLLOWING FROM BART AT TIME ARREST.. ONE TWENTY TWO SAWED OFF RIFLE MODEL NUMBER NINE EIGHT NINE SIX LOADED WITH SIX LIVE ROUNDS AND FIVE LOOSE ROUNDS, ONE THIRTY CALIBRE CARBINE SERIAL NUMBER THREE TWO SEVEN FOUR FOUR THREE SIX "SAGINAW, S.G. DIV. GEN. MOTORS" ON BARRELL OF CARBINE LOADED WITH FIFTEEN LIVE ROUNDS WITH AN EXTRA CLIP OF THIRTEEN LIVE ROUNDS, ONE CROSS BOW AND TWO ARROWS, ONE SLING SHOT, TWENTYONE TWELVE GAGE SHOT GUN SHELLS AND BANDOLIER, A QUANTITY OF KNIVES AND CLUBS, ONE PIPE BOMB EIGHTEEN INCHES LONG ONE AND ONE HALF INCH WIDE, AND A QUANTITY OF MARIJUANA. ALL SUBJECTS BEING ARRAIGNED THREE SEVENTEEN SIXTYSIX. [REDACTED] IN JUNE, NINETEEN

END PAGE TWO

b6
b7C

b6
b7C

PAGE THREE

SIXTYFIVE, WAS LISTED AS ONE OF BART-S DIRECTORS AND ALSO TAUGHT
ACTING. [] FORMER NOI MEMBER AT WASHINGTON, DC. NYO INDICES
NEGATIVE ON [] [] AND [] BUREAU REQUESTED TO
SEARCH NSPF RE SERIAL NUMBER ON CARBINE. LHM FOLLOWS. COPY TO
WASHINGTON FIELD BY MAIL.

END

WA HL

FBI WASH DC

CC-MR. ROSEN

*ITSP Desk notified NY
by routing slip no record
in National Stolen Property file
3-17-66
HAB.*

b6
b7C

APR 11 1 51 PM '66

Tolson _____
 DeLoach ☒ _____
 Mohr ☒ _____
 Wick ☒ _____
 Casper _____
 Callahan _____
 Conrad _____
 Felt _____
 Gale _____
 Rosen ☒ _____
 Sullivan ☒ _____
 Tavel _____
 Trotter _____
 Tele. Room _____
 Holmes _____
 Gandy _____



Bacardi-Cocktails Both of them!

Ingredient of all — Light
 act, a Bacardi Cocktail
 h Bacardi.) Everything
 cluding our pride and
 over ice and serve!

BACARDI rum.

COVERED IN HARLEM THEATER

—United Press International

weapons
 ts Reper-

tory Theater in Harlem Wednesday. Six per-
 sons were arrested.

ALL INFORMATION CONTAINED
 HEREIN IS UNCLASSIFIED
 DATE 3/22/10 BY [signature]

The Washington Post and _____
 Times Herald _____
 The Washington Daily News _____
 The Evening Star A10 _____
 New York Herald Tribune _____
 New York Journal-American _____
 New York Daily News _____
 New York Post _____
 The New York Times _____
 The Baltimore Sun _____
 The Worker _____
 The New Leader _____
 The Wall Street Journal _____
 The National Observer _____
 People's World _____
 Date _____

MAR 18 1966

105-141216-1105-5
 NOT RECORDED
 176 APR 11 1966

Cocktails
th of them!
ent of all - Light
Bacardi Cocktail
ardi.) Everything
g our pride and
ice and servel
rum.
DI



REC'D
DOM INTELL DIV.

MAR 19 11 32 AM '66

MAR 18 1 05 PM '66
REC'D DE LOACH
FBI

MAR 18 12 59 PM '66
REC'D DE LOACH
FBI

RECEIVED DIRECTOR
F. B. I.
MAR 18 12 37 PM '66
RECEIVED DIRECTOR
F. B. I.

RECEIVED DIRECTOR
F. B. I.

FEDERAL BUREAU OF INVESTIGATION

b6
b7c

REPORTING OFFICE NEW YORK	OFFICE OF ORIGIN NEW YORK	DATE 4/29/66	INVESTIGATIVE PERIOD 4/29/66
TITLE OF CASE [REDACTED]		RE [REDACTED]	CLASSIFIED BY [REDACTED]
		CHARACTER OF CASE BR	

REFERENCES:

New York teletypes 4/1/66 and 4/2/66.
New York airtels 4/4/66 and 4/12/66.

- P -

b6
b7c

ADMINISTRATIVE:

One copy of this report with photograph of the four subjects, as enclosures, is being designated for Los Angeles, 91-5127, in view of the results of the MOPA search # 05118 and 05120.

This case is not pending over one year.

This case is not pending prosecution over six months.

Case has been: Pending over one year ☐ Yes ☒ No; Pending prosecution over six months ☐ Yes ☒ No

APPROVED	SPECIAL AGENT IN CHARGE	DO NOT WRITE IN SPACES BELOW	
COPIES MADE: 2 - Bureau (91-24080) ① - 105-141216 (Black Arts Repetory Theatre School) (IS-M) 1 - Baltimore (91-2475) (Encl. 1) (INFO) 2 - Washington Field (91-2326) (Encl. 1) (INFO) (91-2290) (Encl. 1) (INFO) 1 - Los Angeles (91-5127) (Encl. 1) (INFO) 1 - New York (105-155529) 2 - New York (91-4848)		105-141216-	NOT RECORDED 185 MAR 31 1966
Dissemination Record of Attached Report		Notations	
Agency		ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 3-22-00 BY [Signature]	
Request Recd.			
Date Fwd.			
How Fwd.			
By			

60 MAY 19 1966

91-24117-4

NY 91-4848

Two copies of this report with photograph of the 4 subjects, as enclosures, is being designated for the JFO in 91-2326 and 91-2290, in view of the results of the MOPA search # 05120.

One copy of this report with photograph of 4 subjects as an enclosure, is being designated for the Baltimore Office for 91-2475, for information purposes, in view of the results of the MOPA search # 05120.

One copy of this report is being designated for Bufile 105-141216, (Black Arts Repertory Theatre School; IS-ii), inasmuch as the subjects of this case have also been identified as members of that particular organization.

It will be noted that these four subjects were also identified as members of the Hanifi Musclemans of Islam, a terrorist racist organization who are attempting to force members of the Black Arts Theatre Group to join their organization through force and intimidation.

LEADS:

NEW YORK

At New York, New York

1. Will interview and obtain major case prints of all four subjects in this case.
2. Will follow local prosecution.
3. Will also advise USA, SDNY re the results of the local prosecution.

COVER PAGE

-B*-

1,

NY 91-4848

b6
b7C

PREDICATION:

This investigation was predicated on a report from
[redacted] The Chase Manhattan Bank,
135th Street and 5th Avenue, at 11:55 a.m. on April 1, 1966,
to the effect that this bank had been the victim of a
bank robbery at approximately 11:40 a.m. that date.

MODUS OPERANDI:

[Redacted area]

1.

NY 91-4848

DESCRIPTION OF BANK:

The Chase Manhattan Bank, a one story concrete constructed building, is located in a middle-class residential and small business area, on the corner of 5th Avenue at 135th Street, New York City. The bank, 65' x 150', has a corner entrance at 5th Avenue which leads directly into the bank customers area. This area consists of two customers writing desks, situated on the right wall, directly forward of the entrance. The five tellers cages are located on the opposite side of the bank, along the left wall, [REDACTED] and bank officers desks are located to the immediate left of the entrance along the front of the building, which is constructed of large picture windows.

b6
b7C

PROTECTIVE DEVICES:

This bank is staffed by one armed guard, and is covered by an effective bank camera (motion picture) leased and maintained by Beattie Coleman, Incorporated, of Anaheim, California.

It will be noted that the camera was triggered by a bank official during the commission of this bank robbery and was successful in photographing the bank robbery in progress. The 16 pertinent photographs subsequently were responsible for identifying all of the participants of this group, who went to the bank.

1.

NY 91-4848

On April 26, 1966, the facts of this case were discussed with Assistant United States Attorney, STEPHEN E. KAUFMAN, Southern District of New York, Chief of the Criminal Division.

He informed that he would hold in abeyance his prosecutive opinion in instant matter pending the outcome of local prosecution by local court. He requested that he be advised in the event local prosecution is not successful in this matter.

Tolson _____
 DeLoach _____
 Mohr _____
 Casper _____
 Callahan _____
 Conrad _____
 Felt _____
 Gale _____
 Rosen _____
 Sullivan _____
 Tavel _____
 Trotter _____
 Wick _____
 Tele. Room _____
 Holmes _____
 Gandy _____

Police Seek Black Racist Ties After Arms Raid

Garelik and 50 Policemen
 Found Cache in Harlem

By MICHAEL STERN

The police are looking for possible links between a fanatically militant black nationalist group, whose arsenal was found Wednesday in a West 130th Street brownstone, and other racist groups in Harlem.

The investigation was touched off after a raid led by Chief Inspector Sanford D. Garelik turned up an arms cache and a rifle range in the building, where LeRoi Jones staged anti-white plays with Federal antipoverty funds last year.

Six men were arrested at the theater building, among them two wanted for the shooting last week of Lawrence P. Neal, a poet and magazine editor and himself a black nationalist.

"We're just hoping that nothing more happens," said a detective of the West 135th Street squad last night.

He said a close watch was being kept on the theater building, which is at 109 West 130th Street, and on the neighborhood, until the connection between the six arrested men and other Harlem black supremacy groups can be determined.

Society Headquarters

At Police Headquarters, Capt. William E. Knapp, chief of the Bureau of Special Services, who keeps tabs on all potentially violent groups, said: "We don't know anything about these men yet. We're trying to find out."

Other police officials said the theater was the headquarters of "an extreme Negro nationalist secret society."

The aid by 50 policemen turned up a loaded 30-caliber carbine, two rifles, a pistol, a crossbow, a crudely-made bomb, sharpened meat hooks, knives, clubs and bandoliers of ammunition. The police said they also found a small amount of marijuana, two opium pipes and two hashish pipes.

A sign posted in the theater said: "All weapons will be



United Press International
 License Commissioner Joel J. Tyler during raid Wednesday on the arms cache. A crossbow is on the table.

cleaned and sharpened by 6 P.M." Another sign said: "All officers will be obeyed. The penalty for disbelievers is death."

Policemen, some wearing bulletproof vests, converged on the building late Wednesday night after a shot was fired out a window at detectives who were following the men accused of shooting Mr. Neal. The detectives returned the fire and then summoned help. Their call was heard by Chief Garelik.

Attack Near Theater

Mr. Neal was shot in the right leg and hit on the head with a gun butt on the night of March 10. The attack took place at 130th Street and Seventh Avenue, just a short distance from the theater.

At first he refused to identify

Faror Touched Off by a Shot Fired From Theater

the men who attacked him because, he said, "we don't trust the white policemen."

He changed his mind Saturday night, however, and named John Moore, 29, of 109 West 130th Street, and Charles Patterson, 24, of 521 West 180th Street.

Detectives saw Patterson, Moore and another man leaving the theater building Wednesday night. They arrested Moore, but Patterson ran into the building. A few minutes later, the shot was fired out the window.

Besides Patterson and Moore, the police arrested Russ Buford, 25, of 40 West 115th Street; Vincent Hunter, 29, of 1775 Walton Avenue, Bronx; Abdul Aziz, 24, of 2405 Seventh Avenue, and Abdul Molik, 18, of 104 West 140th Street.

Held in \$1,000 Bail

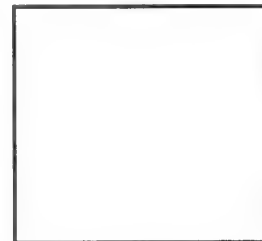
In Criminal Court yesterday, they were held in \$1,000 bail each on charges of felonious assault, possession of narcotics and violation of the Sullivan Law. Patterson and Moore also were charged with the shooting of Mr. Neal.

In an interview in Harlem Hospital yesterday, Mr. Neal described the men who attacked him as "politically insignificant."

"You never would have heard of them if they weren't connected with LeRoi Jones," he added.

Mr. Jones's present connection with the theater, which he founded last April supported by a \$40,000 grant of antipoverty funds, is still unclear. Until the funds were stopped in August, the Black Arts Repertory Theater was a forum for anti-white dramas written by Mr. Jones.

Mr. Jones could not be reached for comment, but friends said yesterday he had broken with his associates in the theater and had been living in Newark recently.



b6
 b7c

(last)

File 141216
 105-141216
 5 ref

ALL INFORMATION CONTAINED
 HEREIN IS UNCLASSIFIED
 DATE 3-22-88 BY [signature]

The Washington Post and Times Herald _____
 The Washington Daily News _____
 The Evening Star _____
 New York Herald Tribune _____
 New York Journal-American _____
 New York Daily News _____
 New York Post _____
 The New York Times 43 _____
 The Baltimore Sun _____
 The Worker _____
 The New Leader _____
 The Wall Street Journal _____
 The National Observer _____
 People's World _____
 Date 3/18/66

Black Arts Repertory
 7-57 APR 12 1966

105-141216-A-
 NOT RECORDED
 176 APR 11 1966



FEDERAL BUREAU OF INVESTIGATION

Washington, D. C. 20537

REPORT

of the

IDENTIFICATION DIVISION

LATENT FINGERPRINT SECTION

YOUR FILE NO.

91-4806

FBI FILE NO.

91-23883-105-141216-

LATENT CASE NO.

65954

April 11, 1966

TO: SAC, New York

RE:

UNSUBS. (3);
BANKERS TRUST COMPANY
1002 MADISON AVENUE
NEW YORK, N. Y.
2/24/66
BR

REFERENCE: Airtel 4-4-66

EXAMINATION REQUESTED BY: New York

SPECIMENS: Major case prints of [redacted]

On the basis of the information furnished, no fingerprint record could be located for [redacted]

The latent prints previously reported in this case and the latent prints in the bank robbery section of the National Unidentified Latent File are not identical with the prints of [redacted]

The major case prints are enclosed.

Enc. (6)

1 - New York (100-15529)

1 - Bufile (100-141216)

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 3-22-00 BY SP4/bjg

Tolson _____
DeLoach _____
Mohr _____
Casper _____
Callahan _____
Conrad _____
Felt _____
Gale _____
Rosen _____
Sullivan _____
Tavel _____
Trotter _____
Tele. Room _____
Holloman _____
Gandy _____

APC:tmb

(6)

DUPLICATE YELLOW

John Edgar Hoover, Director

APR 20 1966

MAIL ROOM

THIS REPORT IS FURNISHED FOR OFFICIAL USE ONLY

b6
b7C

ORIGINAL FILED IN 91-23883-105-141216-65954

4/4/66

AIRTEL

TO: DIRECTOR, FBI
(ATT: IDENTIFICATION DIVISION - LATENT FINGERPRINT SECTION)

FROM: SAC, NEW YORK (91-4806) (P)

SUBJECT: UNSUBS (3); Bankers Trust Company
1002 Madison Avenue, NY, NY
2/24/66
BR

Re latent case number 65954.

On 4/1/66, [redacted] was apprehended by the NYCPD after an attempt to holdup the Chase Manhattan Bank, 135th Street, and Fifth Avenue, NYC. [redacted] companions during the robbery, [redacted] were taken into custody by the NYCPD on 4/1/66, shortly after the arrest of [redacted]

MO employed by [redacted] and above individuals closely follows actions of holdup man during captioned robbery of 2/24/66 [redacted]

[redacted], were arrested by the NYCPD 3/16/66 at the Black Arts Repertory Theater, NYC. A quantity of arms were seized at the time of the above arrest.

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 3/22/88 BY SP4bjt/ty

- 105-
5 - Bureau (Encls. 6)
(1 - 100-141216)
(1 - Identification Division)
1 - New York (91-NEW)
1 - New York (100-155629)
1 - New York

EJP:car
(9)

105-141216 -

NOT RECORDED
APR 14 1966

91-4806-7
ORIGINAL FILED IN

Bank Guard Defies 2 Guns, Bandits Flee With Nothing

By EDWARD KIRKMAN

Despite two guns pointed at him, a 5-foot-8 bank guard frustrated a holdup in a crowded Chase Manhattan branch bank at Fifth Ave. and 135th St. yesterday. Police later captured a suspect they described as a member of a Negro extremist organization that is trying to take over the Black Muslims.

About 100 customers and employees were in the bank when the two holdupmen got out of a stolen cab and quietly entered at 11:15 AM.

One followed guard Joseph Davis, 43, to the rear.

The Guard's Story

"I turned around," Davis later told THE NEWS, "and this man pushed a gun in my face.

"I grabbed the man's hand, and we wrestled to the floor."

"I knocked the pistol out of his hand, and was sitting on him when somebody else jammed a gun into my back.

"The other gunman pulled open my coat and took my .38 out of the holster. He yelled: 'This is a stick-up.'"

"About 100 people hit the floor. Apparently there was so much commotion that the holdupmen lost their nerve and ran out."

The pair, who had gotten nothing, jumped into the cab,

driven by a companion, and sped north on Park Ave.

Sgt. Edward Gibbons and Detectives Dan Kane and Benjamin Williams of the police commissioner's confidential investigating unit saw the men flee and chased them in Gibbons' car.

One man jumped out of the cab at 145th St. and Park Ave., Bronx. Gibbons tackled him and disarmed him of a loaded .22 pistol, police said. **R APPROX**

At the 135th St. station, where he identified himself as Ross Buford, 25, of 40 W. 115th St., police said he would be booked for assault and robbery and Sullivan Law violation.

Arrested in Arms Raid

According to the cops, Buford belongs to the Hanafi Muslimmen, described as an offshoot of the Muslims, dedicated to taking over the parent organization.

Last month, according to police, Buford was among a half dozen



Ross Buford
Nabbed in police chase

men arrested in a raid on the Black Arts Repertory Theatre, 109 W. 130th St. during which an arsenal of weapons, ranging from a loaded carbine to a crossbow, was confiscated. Later, charges were dismissed against the six.

Tolson _____
DeLoach _____
Mohr _____
Wick _____
Casper _____
Callahan _____
Conrad _____
Felt _____
Gale _____
Rosen _____
Sullivan _____
Tavel _____
Trotter _____
Tele. Room _____
Holmes _____
Gandy _____

b6
b7C

The Washington Post and Times Herald _____
The Washington Daily News _____
The Evening Star _____
New York Herald Tribune _____
New York Journal-American _____
New York Daily News 4 _____
New York Post _____
The New York Times _____
The Baltimore Sun _____
The Worker _____
The New Leader _____
The Wall Street Journal _____
The National Observer _____
People's World _____
Date _____

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 12/2/00 BY SP4 bja/ttg

REC 12 105-141216-A-

EX 109 NOT RECORDED
176 APR 11 1966

51 APR 21 1966

File 105-141216
5-11-66

APR 2 1966

RECEIVED-DIRECTOR
FBI

APR 6 1966

APR 2 11 14 AM '66

APR 4 9 16 AM '66

REC'D DE LOACH
FBI

REC'D
DOM INTELL DIV.

APR 6 11 47 AM '66

(Mount Clipping in Space Below)

Mr. Tolson _____
 Mr. DeLoach _____
 Mr. Mohr _____
 Mr. Wick _____
 Mr. Casper _____
 Mr. Callahan _____
 Mr. Conrad _____
 Mr. Felt _____
 Mr. Gale _____
 Mr. Rosen _____
 Mr. Sullivan _____
 Mr. Tavel _____
 Mr. Trotter _____
 Tele. Room _____
 Miss Holmes _____
 Miss Gandy _____

Four Racists Held In Bank Holdup

Four men, all of whom have admitted membership in the Hanafi Musselmen, a black supremacist group which believes the Black Muslims aren't militant enough, were held today following yesterday's attempted holdup of a Chase Manhattan Bank branch in Harlem.

Police said the four men were involved in the attempted holdup of the bank at 2215 Fifth Ave., near 135th St.

According to police, Buford, 25, 45 W. 139th St., walked into the crowded bank

with another gang member and found himself grappling with a bank guard after warning the guard, "Don't move or I'll kill you."

The guard, Joseph Davis, 43, wrestled with Buford, but was disarmed by another of the bandits in the scuffle, according to police.

The holdup men then fled empty-handed in a stolen taxicab, driven by a member of the gang. Police said they chased the cab for 11 blocks and nabbed Buford when he jumped from the taxi and ran.

The three other men were later seized in Buford's apartment, police said. They were identified as Abdul Aziz, 24, and Abdul Latif, 23, both of 109 W. 130th St. and Abdul Melik, 18, of 101 W. 140th St.

Police said Buford, Aziz and Latif also had been seized last month in connection with a raid on the Black Arts repertory Theater 109 W. 130th St. where the sect's arsenal was confiscated.

Six men were arrested in the holdup—charges were dismissed in Criminal Court.

(Indicate page, name of newspaper, city and state.)

3 NEW YORK WORLD
TELEGRAM AND THE SUN

B. APPRO

B. APPRO

B. APPRO

b6
b7C

Date: 4/2/66
 Edition: METRO
 Author:
 Editor: RICHARD D PETERS
 Title:

CHASE MAN
HATTIN BANK, 135 ST & 5th

Character: AVE, NYC 4/1/66
 or VBR

Classification:
 Submitting Office: NYO

☐ Being Investigated

CONTAINED

HEREIN IS UNCLASSIFIED
 DATE 7/22/00 BY SP4/bpt/ty

REC 70

EX-101

105-141216-A

NOT RECORDED

46 APR 11 1966

58 APR 14 1966

file
105-141216

5-11-66

REC'D
DOM INTELL DIV.

APR 7 1966

APR 7 1 56 PM '66

TO: DIRECTOR, FBI
FROM: SAC, NEW YORK
SUBJECT: [illegible]

100-100000

4/1/66

TELETYPE

TO: DIRECTOR, FBI (91-NEW)
FROM: SAC, NEW YORK (91-NEW)

[REDACTED] UNSUBS (TWO): CHASE MANHATTAN BANK, ONE
THREE FIVE STREET AND FIFTH AVENUE, NYC, FOUR ONE SIXTY
SIX, BANK ROBBERY.

AT APPROXIMATELY ELEVEN FORTY FIVE AM THIS DATE, [REDACTED]
AND UNSUB ONE ENTERED CAPTION FDIC BANK ACCOSTED BANK GUARD
AT GUN POINT AND AFTER STRUGGLE TOOK GUARD'S GUN. DURING
COMMOTION, [REDACTED] AND
AUTOMATIC CAMERA. BOTH SUBJECTS IMMEDIATELY FLED BANK WITHOUT
OBTAINING ANY MONEY. NO NOTE WAS USED. SUBJECT'S OBSERVED
BY BANK PERSONNEL FLEEING BANK TO TAXICAB APPARENTLY DRIVEN
BY UNSUB NUMBER TWO PARKED ONE HALF BLOCK FROM BANK. GETAWAY
ALSO OBSERVED BY TWO NYCPD PLAINCLOTHESMEN WHO WERE ON STAKEOUT
ON ANOTHER CASE. THEY PURSUED CAB FOR SEVERAL BLOCKS WHERE
SUBJECT [REDACTED] DEPARTED FROM CAB. OFFICERS DISCONTINUED
PURSUIT OF CAB AND ARRESTED [REDACTED] TWENTY-TWO CALIBER
SMITH AND WESTERN REVOLVER FOUND IN HIS POSSESSION. SERIAL
NUMBERS ON GUN HAVE BEEN FILED OFF. CAB BELIEVED TO BE SAME
NOT RECORDED

USED IN BANK ROBBERY, REPORTED STOLEN BY [REDACTED] WHO
1 - Bureau (105-141216) (BLACK ARTS REPERTORY THEATER SCHOOL;
1 - New York (100-155529) (BLACK ARTS REPERTORY THEATER
1 - New York
1 - Supv. #20

NOT RECORDED

18 APR 2 1966

53 APR 15 1966

(4)

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 11-24-88 BY SP4/BJA/tyg

2 (91) b6 b7C

b6
b7C
b7E

b6
b7C

105-141216-
FILED IN 91-24117-11

b6
b7C

NY 91-NEW
PAGE FOUR

FROM BANK CAMERA BEING PROCESSED BY HOLMES PROTECTIVE AGENCY.
RESULTS WILL BE OBTAINED AS SOON AS AVAILABLE.

BUREAU ATTENTION DIRECTED TO THEIR FILE ONE ZERO FIVE-
ONE FOUR ONE TWO ONE SIX TITLED "THE BLACK ARTS REPERTORY
THEATER SCHOOL; INTERNAL SECURITY - MISCELLANEOUS", NEW YORK
LETTER DATED THREE THIRTY SIXTY SIX.

BUREAU WILL BE KEPT ADVISED.

OS
FEDERAL BUREAU OF INVESTIGATION
U. S. DEPARTMENT OF JUSTICE
COMMUNICATION SECTION

AUG 18 1968

TELETYPE

b6
b7C

Mr. Tolson _____
Mr. DeLoach _____
Mr. Mohr _____
Mr. Bishop _____
Mr. Casper _____
Mr. Callahan _____
Mr. Conrad _____
Mr. Felt _____
Mr. Gale _____
Mr. Rosen _____
Mr. Sullivan _____
Mr. Tavel _____
Mr. Trotter _____
Tele. Room _____
Miss Holmes _____
Miss Gandy _____

FBI WASH DC

3:07 AM EDST URGENT 8-18-68 DAA

TO DIRECTOR

FROM PITTSBURGH (157-NEW)

Black Arts

BLACK ARTS FESTIVAL, PITTSBURGH, PA., AUG. SIXTEEN-EIGHTEEN,
'SIXTYEIGHT. RM.

A RELIABLE SOURCE ADVISED TODAY THAT APPROXIMATELY
FOUR THOUSAND NEGROES ATTENDED CAPTIONED FESTIVAL WHICH
WAS HELD WITHOUT INCIDENT BETWEEN NOON AND MIDNIGHT ON
AUGUST SEVENTEEN LAST.

ADMINISTRATIVE:

REMYTEL EIGHT SEVENTEEN LAST. SOURCE IS

(PROB). LHM FOLLOWS. P.

END.

BJP

FBI WASH DC

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 3-22-70 BY *SP4bjt/leg*

#916892

REC-47

AUG 20 1968

66 AU

ROOM 836 9&D

Aid Held in Gun Threat on Wingate

By JACK MALLON

A Haryou-Act aid, who considers executive director Livingston Wingate as a "father image," pulled a gun on big daddy and threatened to shoot him, authorities reported yesterday.



Livingston Wingate

Wingate told reporters that the aid, Ronald Brinson, holds him in fatherly regard. He said he was able to talk the husky six-footer out of firing the weapon.

The asserted incident on Thursday ended with Wingate and the 24-year-old Brinson having a drink—but on Friday Wingate went to the cops and reported the matter. A spokesman said Wingate didn't fear for himself but was afraid Brinson might use the gun on someone else.

Fails to Appear

However, the anti-poverty boss failed to show up in Criminal Court when Brinson was arraigned yesterday on charges of felonious assault.

"He's in Washington," Detec-

tive Clifford Fenton told Judge Irving L. Schreckinger.

"I don't care where he is," Schreckinger snapped. "His first duty is to be here."

"I never did it," Brinson said of the charges.

Schreckinger held Brinson in \$3,500 bail for a hearing on Friday. Robert Ferraro, a Legal Aid Society lawyer, asked for medical attention for Brinson, who he said is an epileptic.

According to police, they found a loaded .32-caliber revolver in Brinson's desk in the anti-poverty agency offices in the Hotel Theresa.

Asks Lower Bail

The spokesman for Wingate confirmed that the boss was indeed in Washington, but insisted he didn't know where he was staying. Brinson's job was described as "neighborhood board aid."

Later, with Brinson's mother standing alongside, R. Franklin Brown, a lawyer, unsuccessfully pleaded with Schreckinger for reduction in the bail.

However, the judge quoted Brinson as having said to police that he would kill Wingate when he is released.

"He said he never said that," his mother protested.

"He had no right to have a gun—a loaded gun," the judge said. "Anybody with a loaded gun is a potential murderer. It is an instrument of death."

Tolson _____
DeLoach _____
Mohr _____
Wick _____
Casper _____
Callahan _____
Conrad _____
Felt _____
Gale _____
Rosen _____
Sullivan _____
Tavel _____
Trotter _____
Tele. Room _____
Holmes _____
Gandy _____

b6
b7B

The Washington Post and Times Herald _____
The Washington Daily News _____
The Washington Evening Star _____
New York Daily News 10 _____
New York Herald Tribune _____
New York Post _____
The New York Times _____
New York World Journal _____
New York World _____
Journal Tribune _____
The Baltimore Sun _____
The Worker _____
The New Leader _____
The Wall Street Journal _____
The National Observer _____
People's World _____
Date _____

AUG 21 1966

REC-27

105-141216-A
NOT RECORDED
184 AUG 25 1966

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 3-22-00 BY SP-4 Hjt/ty

7172
AUG 29 1966

105-141216

SEN

11 40 AM '66

RECEIVED-DIRECTOR
F. B. I.

AUG 23 9 45 AM '66

AUG 23 1966

AUG 22 4 27 PM '66

AUG 22 9 49 AM '66

FBI
REC-D WICK

RECEIVED TOLSON
FBI

AUG 23 12 22 PM '66

REC'D-CRIMINAL SEC.
FBI

REC'D
INTELL DIV.

AUG 23 3 40 PM '66

AUG 23 8 51 AM '66
REC'D DE LOACH
FBI

AUG 23 4 09 PM '66
REC'D-SULLIVAN
FBI-JUSTICE

Tolson _____
 DeLoach _____
 Mohr _____
 Wick _____
 Casper _____
 Callahan _____
 Conrad _____
 Felt _____
 Gale _____
 Rosen _____
 Sullivan _____
 Tavel _____
 Trotter _____
 Tele. Room _____
 Holmes _____
 Gandy _____

Black Arts Theater Got \$115,000

NEW YORK, June 1 (AP) — The Black Arts theater, whose productions included violently antiwhite plays on Harlem street corners, got \$115,000 from a Federal crash program to keep Harlem cool last summer, a special investigating team has reported.

The team said the theater, once headed by Negro poet-playwright Leroy Jones, got the money in a "circuitous manner" under the guise of "day camps."

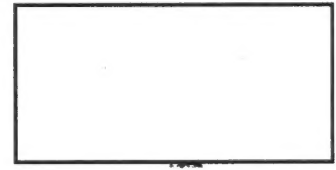
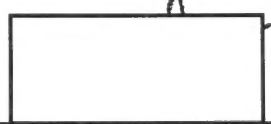
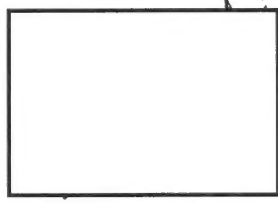
The Black Arts financing was probed by an internal investigation committee of the board of directors of HAR-YOU-ACT, the Harlem agency through which antipoverty funds were funneled.

An Associated Press reporter team obtained a copy of principal sections.

The money obtained by the theater came from a \$2 million fund poured into the Negro ghetto to prevent a repetition of the 1964 riots.

The investigating committee's report said in part: "Records show that the Black Arts theater was turned down for funding as part of the (summer) crash program and that OEO (Office of Economic Opportunity) had also refused to grant it funds."

"The Black Arts theater was made to appear to be operating as 'day camps,'" the report continued, "with a condition which states that only \$2800 worth of 'consumable goods' was to be provided."



A
 Jones
 Guy
 2/17/1
 W. V. M.

The Washington Post and Times Herald A-2
 The Washington Daily News _____
 The Evening Star _____
 New York Herald Tribune _____
 New York Journal-American _____
 New York Daily News _____
 New York Post _____
 The New York Times _____
 The Baltimore Sun _____
 The Worker _____
 The New Leader _____
 The Wall Street Journal _____
 The National Observer _____
 People's World _____
 Date JUN 2 1966

ALL INFORMATION CONTAINED
 HEREIN IS UNCLASSIFIED
 DATE 3-22-00 BY SP-4 JLT/tyg

NOT RECORDED
 176 JUN 13 1966

54 JUN 15 1966

file 105-141216 5-118

105-141216-A-

RECEIVED-DIRECTOR
F. B. I.

JUN 2 8 46 AM '66

JUN 10 1966

JUN 2 4 36 PM '66

JUN 2 10 51 AM '66

FBI
REC-D WICK

RECEIVED TOLSON
FBI

JUN 2 11 34 AM '66
REC'D DE LOACH
FBI

JUN 9 6 27 PM '66

REC'D
INTELL DIV.